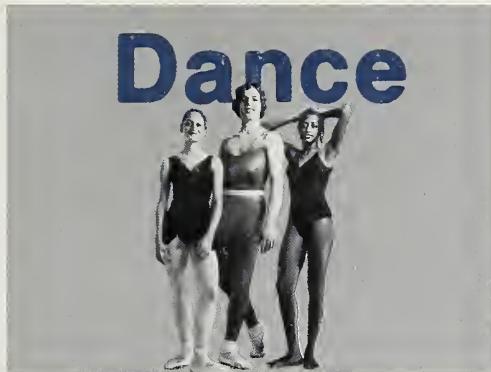


THE 1978-1979 CATALOG

NORTH CAROLINA SCHOOL OF THE ARTS



Dance



Drama



Design



Music

THE 1978-1979 CATALOG

NORTH CAROLINA SCHOOL OF THE ARTS

85.47.3

The North Carolina School of the Arts catalog, published annually, includes admission requirements, tuition and fees, policies, rules and regulations and the official announcements of arts and academic programs. Students are responsible for knowledge of information contained therein.

Material pertinent to tuition, personnel, curriculum, rules and regulations is subject to change. The school reserves the right to make alterations in these areas as needs dictate.





Catalog 1978 / 1979

# North Carolina School of the Arts

Robert Suderburg, Chancellor

College and secondary education  
for careers in the performing arts

accredited by the Southern Association of Colleges and Schools  
and by the North Carolina Department of Public Instruction

Dance • Design and Production  
Drama • Music • Visual Arts

one of the sixteen member institutions  
of the University of North Carolina

Post Office Box 12189  
Winston-Salem, North Carolina 27107  
Area 919 / 784-7170

## **NORTH CAROLINA SCHOOL OF THE ARTS**

(hereinafter called NCSA) is dedicated to equality of opportunity within its community. Accordingly, NCSA does not practice or condone discrimination, in any form, against students, employees, or applicants on the grounds of race, color, national origin, religion, sex, age, or handicap. NCSA commits itself to positive action to secure equal opportunity regardless of these characteristics.

NCSA supports the protections available to members of its community under all applicable Federal laws, including Titles VI and VII of the Civil Rights Acts of 1964, Title IX of the Education Amendments of 1972, Sections 799A and 845 of the Public Health Service Act, the Equal Pay and Age Discrimination Acts, Section 504 of the Rehabilitation Act of 1973, and Executive Order 11246. For information concerning these provisions, contact:

Louis Jones, Jr. Equal Employment Opportunities Officer Room 203, Main Building (919) 784-7170 Ext. 216 P.O. Box 12189, Winston-Salem, NC 27107	Frank S. Ruark Title IX and Section 504 Compliance Officer Room 318, Student Commons Building (919) 784-7170 Ext. 290
---	--

The Workplace contains the library, studio/classrooms and offices for Dance, Drama and Music.



# Contents



Calendar .....	6
Chancellor's Statement .....	7
Purpose .....	8
History-Highlights .....	9
Special Opportunities .....	12
Dance .....	15
Design and Production .....	34
Drama .....	56
Music .....	71
Academics .....	110
Student Services .....	138
Library .....	150
Summer Sessions .....	152
Admissions/Auditions .....	156
Registration .....	161
N.C. Residency Requirements .....	164
Tuition and Fees .....	166
Financial Aid, Scholarships .....	169
Administration .....	176
UNC History .....	180
Board of Governors .....	181
UNC General Administration .....	182
Board of Trustees .....	183
NCSA Foundation .....	184
Committees .....	185
Appendix .....	186
Campus Map .....	190

**1978**

S M T W T F S

JANUARY

1 2 3 4 5 6 7  
8 9 10 11 12 13 14  
15 16 17 18 19 20 21  
22 23 24 25 26 27 28  
29 30 31

S M T W T F S

APRIL

1  
2 3 4 5 6 7 8  
9 10 11 12 13 14 15  
16 17 18 19 20 21 22  
23 24 25 26 27 28 29  
30

S M T W T F S

JULY

1  
2 3 4 5 6 7 8  
9 10 11 12 13 14 15  
16 17 18 19 20 21 22  
23 24 25 26 27 28 29  
30 31

S M T W T F S

OCTOBER

1 2 3 4 5 6 7  
8 9 10 11 12 13 14  
15 16 17 18 19 20 21  
22 23 24 25 26 27 28  
29 30 31

FEBRUARY

1 2 3 4  
5 6 7 8 9 10 11  
12 13 14 15 16 17 18  
19 20 21 22 23 24 25  
26 27 28

MAY

1 2 3 4 5 6  
7 8 9 10 11 12 13  
14 15 16 17 18 19 20  
21 22 23 24 25 26 27  
28 29 30 31

AUGUST

1 2 3 4 5  
6 7 8 9 10 11 12  
13 14 15 16 17 18 19  
20 21 22 23 24 25 26  
27 28 29 30 31

NOVEMBER

1 2 3 4  
5 6 7 8 9 10 11  
12 13 14 15 16 17 18  
19 20 21 22 23 24 25  
26 27 28 29 30

MARCH

1 2 3 4  
5 6 7 8 9 10 11  
12 13 14 15 16 17 18  
19 20 21 22 23 24 25  
26 27 28 29 30 31

JUNE

1 2 3  
4 5 6 7 8 9 10  
11 12 13 14 15 16 17  
18 19 20 21 22 23 24  
25 26 27 28 29 30

SEPTEMBER

1 2  
3 4 5 6 7 8 9  
10 11 12 13 14 15 16  
17 18 19 20 21 22 23  
24 25 26 27 28 29 30

DECEMBER

1 2  
3 4 5 6 7 8 9  
10 11 12 13 14 15 16  
17 18 19 20 21 22 23  
24 25 26 27 28 29 30  
31

1979

S M T W T F S

JANUARY  
1 2 3 4 5 6  
7 8 9 10 11 12 13  
14 15 16 17 18 19 20  
21 22 23 24 25 26 27  
28 29 30 31

S M T W T F S

APRIL  
1 2 3 4 5 6 7  
8 9 10 11 12 13 14  
15 16 17 18 19 20 21  
22 23 24 25 26 27 28  
29 30

S M T W T F S

JULY  
1 2 3 4 5 6 7  
8 9 10 11 12 13 14  
15 16 17 18 19 20 21  
22 23 24 25 26 27 28  
29 30 31

S M T W T F S

OCTOBER  
1 2 3 4 5 6  
7 8 9 10 11 12 13  
14 15 16 17 18 19 20  
21 22 23 24 25 26 27  
28 29 30 31

FEBRUARY

1 2 3  
4 5 6 7 8 9 10  
11 12 13 14 15 16 17  
18 19 20 21 22 23 24  
25 26 27 28

MAY

1 2 3 4 5  
6 7 8 9 10 11 12  
13 14 15 16 17 18 19  
20 21 22 23 24 25 26  
27 28 29 30 31

AUGUST

1 2 3 4  
5 6 7 8 9 10 11  
12 13 14 15 16 17 18  
19 20 21 22 23 24 25  
26 27 28 29 30 31

NOVEMBER

1 2 3  
4 5 6 7 8 9 10  
11 12 13 14 15 16 17  
18 19 20 21 22 23 24  
25 26 27 28 29 30

MARCH

1 2 3  
4 5 6 7 8 9 10  
11 12 13 14 15 16 17  
18 19 20 21 22 23 24  
25 26 27 28 29 30 31

JUNE

1 2  
3 4 5 6 7 8 9  
10 11 12 13 14 15 16  
17 18 19 20 21 22 23  
24 25 26 27 28 29 30

SEPTEMBER

1  
2 3 4 5 6 7 8  
9 10 11 12 13 14 15  
16 17 18 19 20 21 22  
23 24 25 26 27 28 29  
30

DECEMBER

1  
2 3 4 5 6 7 8  
9 10 11 12 13 14 15  
16 17 18 19 20 21 22  
23 24 25 26 27 28 29  
30 31

# 1978-79 Calendar

## 1978 Fall Term

(Fri)	September 8	P.M. — New Music Students Arrive (Both High School and College)
(Sun)	September 10	P.M. — New Non-Music College Students Arrive
(Mon)	September 11	P.M. — New Non-Music High School Students Arrive; Returning Music Students Arrive
(Wed)	September 13	Non-Music Returning Students Arrive; Registration
(Thurs)	September 14	All Classes Begin
(Tues-Wed)	November 21-22	Final Examinations
(Wed)	November 22	All Classes and Exams End — 6:00 P.M.
(Thurs)	November 23 —	
(Sun)	November 26	THANKSGIVING BREAK
(Mon)	November 27	Intensive Arts Begins
(Fri)	December 8	Intensive Arts Ends — 6:00 P.M.
(Sat)	December 9 —	CHRISTMAS VACATION
(Tues)	January 2	

## 1979 Winter Term

(Wed)	January 3	Registration
(Thurs)	January 4	All Classes Begin
(Thurs-Fri)	March 15-16	Final Examinations
(Fri)	March 16	All Classes and Exams End — 6:00 P.M.
(Sat)	March 17 —	
(Sun)	March 25	SPRING BREAK

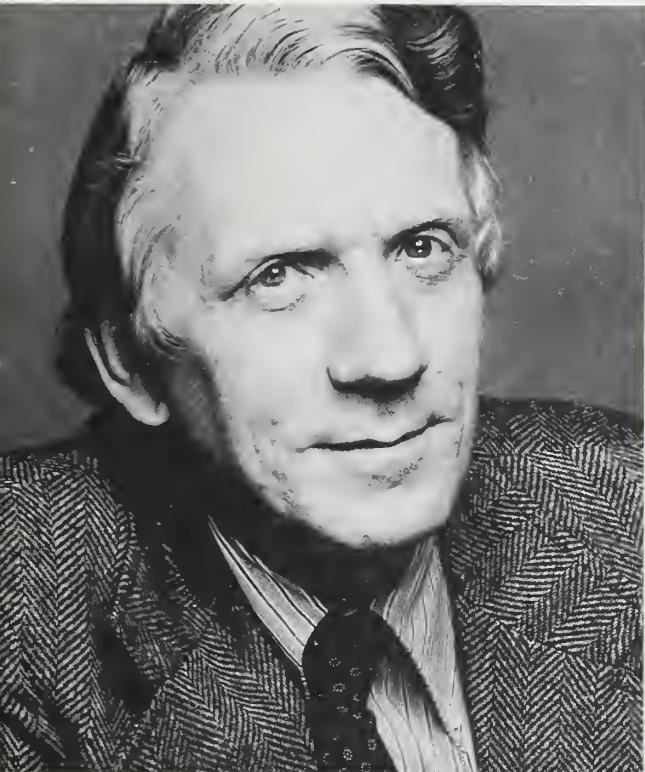
## 1979 Spring Term

(Mon)	March 26	Registration
(Tues)	March 27	All Classes Begin
(Fri)	April 13	Good Friday — No Classes
(Mon)	April 16	Easter Monday — No Classes
(Wed)	May 23	Awards Day
(Wed-Thurs)	May 30-31	Final Examinations
(Thurs)	May 31	All Classes and Exams End — 6:00 P.M.
(Sat)	June 2	COMMENCEMENT

## Summer Session 1979

(Mon)	June 25	Registration
-------	---------	--------------

# Chancellor's Statement



A goal for every professional artist is to be not only artistically truthful to himself and to his audience but also to enliven these relationships with wit, conscience and style. To this end, the faculty, staff and administration dedicate anew their efforts to provide vital, demanding and disciplined training for the young potential artist. We believe that only by such training can one of our major resources, the artistically talented young, develop itself into the integral and valuable part of society so sorely required in these times of intensity.

Because of the range of training offered in Academics, Dance, Design and Production, Drama, Music and Visual Arts from the seventh grade to the apprentice professional, the School of the Arts presents a uniquely stimulating place to work and to strive. The aim is survival and growth for the talented young towards skill and accomplishment, towards vitalization of the present, celebration of the past, and towards creation of a future for all of us.

Robert Suderburg  
Chancellor

# Purpose

The North Carolina School of the Arts has a special mandate to train talented young people for careers in the performing arts.

For those seriously committed to careers in dance, design and production, drama and music, professional instruction and professional standards must apply from the beginning of training — as soon as unusual talent is evidenced.

Students accepted for admission are given thorough professional training supplemented by a strong academic curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts and with the liberal education vital to the contributing artist and informed citizen in our society.

While established primarily for talented students from North Carolina and the southeastern region — grades 7 through college — the School of the Arts accepts students from all areas, offering a challenging atmosphere created by association with other gifted students and artist/teachers in the allied performing arts.

Agnes de Mille of the NCSA Advisory Board visits the school for the gala opening of The Workplace.



# HISTORY

"It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

— North Carolina General Assembly, 1963

By this act, the North Carolina School of the Arts opened in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

Dr. Robert Ward, Pulitzer Prize-winning composer, served as chancellor from 1967 until July 1974, when he resigned to devote more time to composing. During Dr. Ward's tenure as chancellor, the School more than doubled its faculty and enrollment. A unique School of Design and Production, which includes the high school visual arts program, was added in 1969. As chancellor, Dr. Ward was deeply involved in the founding of the Piedmont Chamber Orchestra, the North Carolina Dance Theatre, the foreign programs in music and dance, the North Carolina Summer Festival, and School tours which each year take performing groups of young dancers, actors and musicians to all parts of the state.

Dr. Robert Suderburg, nationally recognized composer, was named chancellor in 1974. Primary thrusts in Dr. Suderburg's administration have emphasized the performing arts as vital for the quality of life in this state and the nation, and projected the North Carolina School of the Arts as an institution which provides not only professional training but also one which offers unique and broadly-based service to the public-at-large.

In the process of reorganizing the school administration for a professional level appropriate to the performance standards, Dr. Suderburg has established a sound fiscal policy and effective, productive supporting departments.

He promoted the School's module five-week tours — performances showing the work in dance, drama, design and production, and music — in high schools throughout North Carolina, as well as the expansion of the School's summer offerings to Asheville and Charlotte. He also developed the faculty performance in a series of Contemporary Music Ensemble performances in 1975-76, and, with the addition of faculty from drama and dance, began in 1976 the Kaleidoscope series of eight performances for the School and community.

# Highlights

In February 1969, the School's production of Oliver Goldsmith's "She Stoops to Conquer" was chosen as one of 10 finalists out of 1,976 colleges in the first American College Theatre Festival. The 10 finalists performed in Ford's Theatre in Washington D.C. in May 1969.

In 1970 the North Carolina Dance Theatre was invited to appear for two weeks at Jacob's Pillow Dance Center and in 1971 with the International Festival of Youth Orchestras at Lausanne, Switzerland.

In August 1970, the student orchestra from the North Carolina School of the Arts summer session in Siena, Italy gave a concert of works by American and Italian composers honoring Rome's first 100 years as the capital of a unified Italy.

A five-day Aaron Copland festival on campus in 1971 celebrated his 70th birthday with his conducting the North Carolina School of the Arts Orchestra. His works were also played for dance performances and by chamber groups.

In April 1972, the School's production of Lillian Hellman's "The Little Foxes" was chosen as one of four finalists in the American College Theatre Festival and performed in the John F. Kennedy Center for the Performing Arts.

In September and October 1973, Agnes de Mille's "Heritage Dance Theatre" was prepared on the School's campus for national tours through 1973 and 1974. Of the original cast of 25, 15 were drawn from the School.

On November 3, 1974, the Piedmont Chamber Orchestra, a professional affiliate of the School, appeared in concert at Alice Tully Hall. This marked the first major New York appearance by a group from the School. In the 1975-76 season the orchestra played in eight states.

February 4 through 9, 1975 marked the opening of the de Mille Theatre on campus with a special program of dance with orchestra dedicated to Agnes de Mille.

A film produced by the School of Dance using Agnes de Mille's "Cherry Tree Carol" won the Cine Golden Eagle award for outstanding non-theatrical television films.

The School was featured in the NBC-TV Today Show's bicentennial salute to North Carolina on March 26, 1976.

University Television began a Saturday night series on the state public network featuring the NCSA Orchestra.

# Highlights



The Mayor (center) is joined by two prominent citizens after The Workplace ribbon-cutting.

HUD cited NCSA as one of 200 examples of "outstanding community achievement" in the nation, especially for the emphasis on "human values and understanding" the School signifies.

The North Carolina Dance Theatre, a professional affiliate under the direction of Dean Robert Lindgren, appeared in nine states in the 1975-76 season, and the company worked in 40 state public schools.

The International Festival Orchestra, in Italy for the 1976 summer session of the International Music Program, was selected by the American Embassy to present a concert in Rome on July 26, 1976, as the Bicentennial Event to Italy.

The School was one of 200 national winners of a

bronze plaque awarded by the National Music Council and the National Federation of Music Clubs as an outstanding site of musical interest in the project, Bicentennial Parade of American Music.

Dozens of nationally prominent guests and thousands of local citizens took part in four days of festivities celebrating the dedication of the new Workplace and the Semans Library during the last week of April 1978. A Community Day street parade and carnival on the campus and a lavishly produced "Petrouchka," the first fully mounted major modern ballet by the School of Dance, highlighted a continuous series of special events, exhibits and performances during the four-day period.

# Special Opportunities

## Performances

An integral part of training for careers in the performing arts is rehearsal and performance. Over 250 performances each year keep students on stage.

## Visiting Artists

In addition to the highly professional level of instruction provided by the faculty in residence, the North Carolina School of the Arts offers master classes, lecture demonstrations and monthly seminars conducted by distinguished artists outside the School, and encourages other distinguished artists such as Aaron Copland, Agnes de Mille, Andres Segovia, Marcel Marceau, Helen Hayes and George Crumb to visit the campus to meet and work with our students.

## Intensive Arts

Two weeks at the end of the fall term are an intensive arts period. Replacing regularly scheduled classes are independent study, special projects, workshops and performance within and across disciplines.

## Kaleidoscope

An annual series of performances combining the Contemporary Performance Ensemble and the artist/faculty chamber music presentations — classical and contemporary works from dance, drama, design and production, and music.

## Applause

A student-managed agency called Applause for outside artistic activities for remuneration offers students experience with payment. Private outside work may not conflict with school requirements, and should be approved by the student's dean. Music students must also have the approval of their major teacher. Paid work must be scheduled.

## Modules

Groups of students tour for five weeks each year, presenting the School in capsule form as an entertainment, or module. This performing ensemble goes to 20 to 25 public schools in the state each year providing touring experience for NCSA students and information on the school and on the opportunity to train for careers in the performing arts for North Carolina public school students.

## Apprenticeships

Special apprenticeships for the advanced young professional are available in Design and Production (Staff Interns), music (Piedmont Chamber Orchestra, Opera). Efforts to the expansion of these apprenticeships for Dance and Drama are in progress.

Yurek Lazowski (right), guest director, is applauded for his highly successful restaging of "Petrouchka".





# Dance

The objectives of the School of Dance are to discover and train young dancers for a professional career as soon as their talent becomes apparent, and to make available to them instruction of the highest professional level by a faculty of outstanding teachers chosen for their knowledge and experience in the field of dance as performers and teachers.

Recognizing that it is necessary to begin their training at an early age when the body and mind are flexible, the School may enroll talented young students at the junior high school level as well as high school and college levels. Their artistic and academic education is continued simultaneously through these levels. High school graduates will receive a State of North Carolina high school diploma and college graduates a Bachelor of Fine Arts degree. A diploma will be given to those students who do not fulfill the academic requirements for graduation but who complete their artistic requirements as set by the School of Dance.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for the students to appear in a repertory of classical and modern dance through workshop and public performances.

The School of Dance also offers a summer dance session.





# Dance

The North Carolina Dance Theatre has been the official company of the School for several years, and it received a Rockefeller grant establishing it as a fully professional resident company. Membership in the Company is open by audition to students in the School of Dance.

Special consideration may be given college students who have completed their academic re-

quirements and are working toward a degree and who leave the School of the Arts to accept professional opportunities before finishing the required four years of college arts program.

Special awards are available in the School of Dance. For details see section on Financial Aid and Special Awards.



(Left) Athletes from surrounding schools, on campus for the day, take a look at the dancers' muscular control.

(Right) On tour, the North Carolina Dance Theatre, a professional affiliate of NCSA, performs "Windbells".

# Dance faculty

## **Robert Lindgren, Dean of the School of Dance; Ballet, Adagio (1965)**

Born in Victoria, B.C., Canada. Began studies with Dorothy Wilson and June Roper in Canada. Studied with Marie Yurieva, Anatole Vilzak, Pierre Vladimiroff, Igor Schwezoff in New York, with Olga Preobrazhenska in Paris, France. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet and with Alexandra Danilova in her "Great Moments of the Ballet." Appeared with Ballet Theatre, Broadway, TV, U.S. State Department and other tours. With his wife, Sonja Tyven, established the Lindgren-Tyven School of Ballet in Phoenix, Arizona, Director N.C. Dance Theatre, Dance Panel, NEA; Board Director for AADC and CBHE, Hon. Ph.D., Wake Forest University.

## **Elizabeth John, Administrative Assistant (1965)**

## **Evelyn Miller, Dance Costumer**

## **Breanetta Mason, Costume Construction**

## **Duncan Noble, Ballet, Adagio, Men's Class (1965)**

Ballet dancer, modern dancer and choreographer. Began studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tania Chamie, a Cecchetti pupil under Diaghilev. Worked with Michel Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Started career with American Ballet Theatre. Featured soloist, Ballet Russe de Monte Carlo. Appeared in several Broadway shows and with modern dancer Valerie Bettis in New York and on tour. Featured on NBC-TV spectaculars. Resident choreographer and director Pittsburgh Playhouse musical productions. Choreographer and director summer stock and ballet groups throughout U.S. (1965-1969).

## **Mimi Paul-Avedon, Ballet, Pointe (1975)**

Began studies at the Washington School of Ballet under Lisa Gardiner and Mary Day. Special student at the Royal Ballet School in London, recipient of Ford Foundation Scholarship to study at the School of American Ballet in New York. Later studied with Vera Volkova at the Royal Danish Ballet. Principal dancer with the New York City Ballet under the direction of George Balanchine who created "Valse-Fantasie" and "Emeralds" from "Jewels" for her. Numerous guest appearances in the United States and abroad. Toured the major capitals of the world with the New York City Ballet and American Ballet Theatre.

## **Gyula Pandi, Ballet, Character Dance (1966)**

Trained at and danced with the Hungarian National Ballet.

## **Richard Gain, Modern (1973)**

Soloist with Jerome Robbins "Ballets U.S.A.," Martha Graham Company, New York City Center, Joffrey Company and with American Ballet Theatre receiving critical acclaim for portrayal of Hilarion in the Bruhn-Fracci "Giselle." An Affiliate Artist of New York. Guest artist with companies abroad and major modern choreographers in New York. Toured throughout Europe and near and far East for the U.S. State Department. Performed for Presidents Kennedy and Johnson at the White House. Worked on television with Matt Mattox, Carol Haney, Ernie Flatt, Gene Kelly and John Butler. Appeared on Broadway in "Camelot," "First Impressions." Director of own company for six years. Recipient of three National Endowment arts grants for choreography. Choreographed and staged works for companies in Switzerland, Portugal, England, Israel, Salt Lake City, Interlochen Arts Academy and the Harkness Ballet Company.

# Dance faculty

Instructor at Martha Graham School, Neighborhood Playhouse, Herbert Bergdorf, Vassar College.

## **Richard Kuch, Modern (1972)**

Began training with Martha Graham. Soloist with Martha Graham Company touring U.S. and Europe. Soloist for major modern choreographers Off and On Broadway. Choreographed for Les Grands Ballets Canadiens, Ballet of Portugal, Batsheva

Dance Company of Israel, Utah Repertory Group, Ballet West of Utah, Pittsburgh Ballet, Harkness Ballet and the Boston Ballet. Taught at Connecticut College Summer Sessions, Juilliard, colleges and universities throughout the U.S., Portugal, Sweden, Switzerland, England, Canada and Israel. Recipient of National Endowment for the Arts grant three times, New York State Council grant and the Doris Humphrey fellowship. Co-director of Gaku Dance Theatre of New York.



Richard Gain dances The Blackamoor in "Petrouchka".

# Dance faculty

## **Marcia Plevin, Modern (1971)**

B.S., University of Wisconsin, Madison. Performed with various companies in New York and throughout the United States: Pearl Lang, Sophie Maslow, Ethel Winter, Mary Anthony. Worked with Mary Hinkson and Bertram Ross in setting a number of Martha Graham pieces. Started choreographing for the Mary Anthony Company. Guest teacher and choreographer at the Accademia Nazionale di Danza, Rome, Italy. In Rome Opera Soloists as well as other independent companies. Worked with Roman Polanski in the staging and movement of the opera "Lulu" set in Spoleto, Italy. Taught at the Martha Graham School, American Dance Center (Alvin Ailey, Pearl Lang), the Mary Anthony Dance Studio and as guest faculty member of NCSA since 1971.

## **Joan Sanders, Ballet, Pointe (1976)**

Studied with Nicholas Vasilieff in Portland, Oregon and at the School of American Ballet, Ballet Theatre School and in Paris. Danced with the American Festival Ballet and Netherlands Dance Theatre. Toured Europe, Israel, Scandinavia. Taught at the Vasilieff School and at own school in The Hague. In 1975 received HEW grant for faculty development.

## **Joysanne Sidimus, Ballet, Pointe, Choreographic Styles (1976)**

Trained at the School of American Ballet. Member, New York City Ballet. Soloist, London Festival Ballet. Principal dancer, National Ballet of Canada, Pennsylvania Ballet. Staged Balanchine's "Serenade" for Pennsylvania Ballet and National Ballet School of Toronto. Created title role in Grant Strate's "Electra" at Stratford, Ontario Shakespeare Festival opposite Arthur Mitchell. Taught for Mary Anthony, Dance Theatre of Harlem, American Ballet Theatre School. Ballet mistress for Ballet Repertory Company.

## **Gina Vidal, Ballet (1969)**

Full scholarship student for six years at the School of American Ballet; studied under Eglevsky, Stuart, Doubrovska, Danilova, Williams, Balanchine. After graduation joined the Harkness Company and for three years danced with the American Ballet Theatre. Toured America, Europe, Africa and the Far East. At age 22 joined the faculty of the North Carolina School of the Arts. Guest artist with the North Carolina Dance Theatre and Teatro de San Carlos in Portugal.

## **Guest Faculty**

Alexandra Danilova

Gary Masters, Modern

Sally Bowden, Modern

Tonia Shimin, Modern

Corrine Schillini, Music

Yurek Lazowski

— from a performance of Tchaikovsky's Concerto Barocco.



# Dance



## Admission to the Program

Applicants will audition before a jury of dance faculty members. A faculty member from the School of Dance will give all the steps and combinations to be performed. All applicants must wear practice clothes. Ballet applicants must also wear ballet shoes. Ballet girls may be asked to do pointe work. Modern dance applicants are asked to prepare a solo.

After admission and upon registration following an evaluation, they are placed in the program at their level of accomplishment.

The junior and senior high school student dancers, through daily classes, acquire substantial foundation in dance techniques — ballet, modern and ethnic. Music Fundamentals is a college requirement, but can be taken for elective credit during the senior year of high school.

At the college level, dance majors continue their concentration on the mastery of dance techniques, along with courses in dance history, development of requisite musical and rhythmic skills, and drama. Dance composition is offered to modern dance majors.

— a scene from "Petrouchka".

ТЕАТРЪ ЖИВЪ ГХЪФ



— an outdoor improvisation.



## **Continuance in the Program**

The health of the student is considered of prime importance in the School of Dance. The rigors of training demand a strong and disciplined body. An applicant is expected to maintain a proper weight for his/her age and body. Students are invited to continue in the program only as long as they demonstrate substantial growth towards technical and artistic excellence.

## **Grading System**

Students upon entering the School will be given a probationary period of one year to test their abilities. Continuance in the program is by invitation. A cumulative 3.0 average in dance is required to be considered for an invitation to return. An overall cumulative average of 2.0 in academic courses is required for college graduation.

Grading of performance in dance is based on grades from each individual teacher. The final grade is calculated on the basis of the number of classes taken each week from a particular teacher. Students are graded in the following categories: attitude in class, comprehension, attendance, progress and technique.

A      Extraordinary	B—    Passing
A—    Excellent	C+    Unacceptable*

B+	Very Good	F	Failing
B	Good		

\*In order to be considered for an invitation to continue in the School of Dance a student must maintain a B average in dance.

The normal time limit to make up an incomplete grade in an arts course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

## **High School Program**

The core of the high school program is based on acquiring a foundation in dance techniques, ballet, modern and ethnic. These, as well as practical work in performance, constitute the major emphases of the arts program. The high school student must have reached at least twelve (12) years of age and be in the seventh (7th) grade to be admitted to the program. The student must also satisfy the academic course requirements of the state of North Carolina for high school graduation.

— from the "Nutcracker".



## College Program

### Bachelor of Fine Arts Degree Requirements for Ballet Majors

Classes in Pointe, Adagio, Ballet, Modern Dance, Character and Performance. Academic requirements: English 101, 102, 103; Anatomy (one year); Modern Foreign Language (two years); Art History (one year); Psychology & the Arts; Social Science Elective; Nutrition; Academic Electives (six credits).

### Bachelor of Fine Arts Degree Requirements for Modern Dance Majors

Classes in Modern Dance, Ballet, Character and Dance Composition. Presentation of a group or solo work of the student's own choreography, or participation in such a work. Academic requirements: English 101, 102, 103; Anatomy (one year); Art History (one year); Psychology and the Arts; Social Science Elective; Nutrition; Academic Electives (seventeen credits).

*Modern Language (1 year)*  
It is recommended that students take the remainder of their academic elective hours from the following groups of courses: Modern Foreign Language, Literature, Philosophy, History, Sociology and Math/Natural Science.

## Arts Diploma

All dance courses for the Bachelor of Fine Arts degree in dance are required for the diploma with the same performance and satisfactory completion levels expected. No academic courses are required for the diploma. Academic electives may be taken if desired.



# Dance

## Requirements for a Bachelor of Fine Arts Degree in Ballet

<b>First Year</b>	<b>Credit</b>	<b>Second Year</b>	<b>Credit</b>	<b>Third Year</b>	<b>Credit</b>	<b>Fourth Year</b>	<b>Credit</b>
DAN 101, 102, 103 Ballet Technique	9	DAN 201, 202, 203 Ballet Technique	9	DAN 301, 302, 303 Ballet Technique	9	DAN 401, 402, 403 Ballet Technique	9
DAN 114, 115, 116 Men's Class		DAN 214, 215, 216 Men's Class		DAN 314, 315, 316 Men's Class		DAN 414, 415, 416 Men's Class	
or		or		or		or	
DAN 111, 112, 113 Pointe	3	DAN 211, 212, 213 Pointe	3	DAN 311, 312, 313 Pointe	3	DAN 411, 412, 413 Pointe	3
DAN 131, 132, 133 Adagio	3	DAN 231, 232, 233 Adagio	3	DAN 331, 332, 333 Adagio	3	DAN 431, 432, 433 Adagio	3
DAN 104, 105, 106 Modern Technique	3	DAN 204, 205, 206 Modern Technique	3	DAN 304, 305, 306 Modern Technique	3	DAN 404, 405, 406 Modern Technique	3
DAN 120 Character	2	DAN 220 Character	2	DAN 320 Character	2	DAN 420 Character	2
DAN 100 Performing	3	DAN 200 Performing	3	DAN 300 Performing	3	DAN 400 Performing	3
DAN 140 Acting	2	DAN 240 Acting	2	DAN 160 Dance History	4	DAN 260 Dance History	4
DAN 150 Fundamentals of Music	4	Academic Electives	12	Social Science		SCI 210 Nutrition	3
DAN 130 Technical Theatre	3		37	Elective	2	SOS 120: Psychology	
DAN 139 Production Crew	3			Academic Electives	4	& the Arts	2
ENG 101, 102, 103 English Composition	6			HUM 121, 122, 123		Academic Electives	7
SCI 221, 222, 223 Human Anatomy and Physiology*	6			Art History	6		39
or Academic Elective							
	47						
						Total Credits for degree	
						Academic credits	48
						Arts credits (Dance)	114
							162

\*Should be taken first or second year

# Dance

## Requirements for a Bachelor of Fine Arts Degree in Modern Dance

<b>First Year</b>	<b>Credits</b>	<b>Second Year</b>	<b>Credits</b>	<b>Third Year</b>	<b>Credits</b>	<b>Fourth Year</b>	<b>Credits</b>
DAN 101, 102, 103 Modern Technique	9	DAN 201, 202, 203 Modern Technique	9	DAN 301, 302, 303, Modern Technique	9	DAN 401, 402, 403 Modern Technique	9
DAN 104, 105, 106 Ballet Technique	3	DAN 204, 205, 206 Ballet Technique	3	DAN 304, 305, 306 Ballet Technique	3	DAN 404, 405, 406 Ballet Technique	3
DAN 131, 132, 133 Adagio	3	DAN 231, 232, 233 Adagio	3	DAN 331, 332, 333 Adagio	3	DAN 431, 432, 433 Adagio	3
DAN 120 Character	2	DAN 220 Character	2	DAN 320 Character	2	DAN 420 Character	2
DAN 171, 172, 173 Composition	3	DAN 271, 272, 273 Composition	3	DAN 371, 372, 373 Composition	3	DAN 471, 472, 473 Composition	3
DAN 181, 182, 183 Repertory	3	DAN 281, 282, 283 Repertory	3	DAN 381, 382, 383 Repertory	3	DAN 481, 482, 483 Repertory	3
DAN 100 Performing	3	DAN 200 Performing	3	DAN 300 Performing	3	DAN 400 Performing	3
DAN 130 Technical Theatre	3	DAN 240 Acting	2	DAN 160 Dance History	4	DAN 260 Dance History	4
DAN 139 Production Crew	3	Academic Electives	6	Academic Electives	12	DAN 479 Choreographic Workshop	3
DAN 140 Acting	2	Humanities Electives	6		42	DAN 499 Senior Recital	3
DAN 150 Fundamentals of Music	4		40			Academic Electives	7
ENG 101, 102, 103 English Composition	6					SCI 210 Nutrition	3
SCI 221, 222, 223 Human Anatomy and Physiology* or academic elective	6					SOS 120 Psychology & the Arts	2
	50						48
Total credits for degree							
Academic credits							
Arts credits (Dance)							
180							

\*Should be taken first or second year

# Dance

## Course Descriptions

**DAN 101, 102, 103; DAN 201, 202, 203;  
DAN 301, 302, 303; DAN 401, 402, 403**

**Ballet Technique (Ballet Majors) (3 Credits Per Term)**  
Fundamentals of ballet technique and practice, including barre and center floor work.

**DAN 101, 102, 103; DAN 201, 202, 203;  
DAN 301, 302, 303; DAN 401, 402, 403**

**Modern Technique (Modern Dance Majors)**

(3 Credits Per Term)

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release.

**DAN 104, 105, 106; DAN 204, 205, 206;  
DAN 304, 305, 306; DAN 404, 405, 406**

**Ballet Technique (Non-Majors) (1 Credit Per Term)**  
Fundamentals of ballet technique and practice including barre and center floor work.

**DAN 104, 105, 106; DAN 204, 205, 206;  
DAN 304, 305, 306; DAN 404, 405, 406**

**Modern Technique (Non-Majors) (1 Credit Per Term)**  
Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release.

**DAN 100; DAN 200; DAN 300; DAN 400**

**Performing (3 Credits Per Year)**

Students will be chosen for performances on their ability by the Dean of Dance and a panel of faculty. They will appear in either workshops or public performances. Offered only one term.

**DAN 111, 112, 113; DAN 211, 212, 213;  
DAN 311, 312, 313; DAN 411, 412, 413**

(1 Credit Per Term)

**Pointe**  
Basic technique of ballet on pointes.

**DAN 114, 115, 116; DAN 214, 215, 216;  
DAN 314, 315, 316; DAN 414, 415, 416**

(1 Credit Per Term)

**Men's Class**  
A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

**DAN 120; DAN 220; DAN 320; DAN 420**

**Character Dance (2 Credits Per Term)**  
Basic ethnic dance styles as used in dance performance. Offered only one term per year.

**DAN 131, 132, 133; DAN 231, 232, 233;  
DAN 331, 332, 333; DAN 431, 432, 433**

**Adagio (Pas de deux) (1 Credit Per Term)**  
Basic technique of partnering in dance performance.

**DAN 140**

**Acting (2 Credits)**  
Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques. Offered only one term.

**DAN 240**

**Acting (2 Credits)**  
Continuation of Fundamentals of Acting I. Offered only one term.

**DAN 150**

**Fundamentals of Music (4 Credits)**  
A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.

# Dance

**DAN 160****Dance History****(4 Credits)**

A study of significant developments in the dance; the functions of dance as art, ritual, social activity and spectacle. The relationship of the dance to the other arts. Offered one term only.

**DAN 260****Dance History****(4 Credits)**

A Continuation of DAN 160.

**DAN 171, 172, 173; DAN 271, 272, 273****DAN 371, 372, 373; DAN 471, 472, 473****Dance Composition****(1 credit per term)**

Principles of techniques of choreography.

**DAN 130****Technical Theatre****(3 Credits)**

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques. Offered in fall term.

**DAN 139****Production Crew****(3 Credits)**

Production crew assignments are undertaken by each student during the year. Each assignment is either as a member of a construction crew for a major production, a member of a running crew for a major production or a member of both the construction and running crews of a workshop production. Skills and knowledge gained in technical theatre classes are utilized in actual production duties. Register in spring term.

**DAN 365****Choreographic Styles****(2 Credits)**

Course is designed to bridge the gap between dance history and technique class. To discuss dance history and then in the same class, dance a variation from the period. Available for elective credit.

# Dance



## DAN 170

### Composition for Ballet Students

(3 Credits per year)

Ballet student will learn at first hand the principles of choreography, broadening the student's abilities by learning to create dance. Through this course, the student will learn to improvise. He will create works which could be presented in a departmental workshop. Available for elective credit in the Ballet curriculum.

## DAN 479

### Choreographic Workshop

(3 Credits per Year)

Choreography developed out of work done in composition or repertory class. Available primarily for the student who wishes to work creatively during the year with the opportunity towards formal presentation.

## DAN 181, 182, 183; DAN 281, 282, 283

## DAN 381, 382, 383; DAN 481, 482, 483

### Repertory

(1 Credit per Term)

A study of works either by resident or guest choreographers from present and/or classic repertoire.

## DAN 499

### Senior Recital

(3 Credits per Term)

All graduating seniors in modern dance are required to choreograph a work or appear in another student choreographer's work. Those designated for public performance on the senior recital program shall be juried by the dance faculty. Offered only one term.

The puppet dies only to reappear in the fully staged production of "Petrouchka".

# North Carolina Dance Theatre

**Robert Lindgren, Director**  
**Stan Ware, General Manager**  
**Michel Rahn, Ballet Master**

The North Carolina Dance Theatre, a professional touring company of fifteen dancers, was established in 1970 with the aid of a grant from the Rockefeller Foundation, and is affiliated with the North Carolina School of the Arts in Winston-Salem. Originally created to serve the Southeast, the Dance Theatre has achieved a reputation as a major dance company, and has extended its touring area throughout the United States.

The company performs classical and modern works representing a variety of styles and moods. Many of the ballets have been created especially for the Dance Theatre by renowned choreographers.

The Dance Theatre participates in the Dance Touring and Artists-in-Schools Programs of the National Endowment for the Arts, and presents concerts, lecture demonstrations and seminars during its residencies.

Svea Eklof, a graduate of NCSA, and Michel Rahn, are principle dancers in the North Carolina Dance Theatre.





Recognizing the importance and place of designers and craftsmen as artists and artisans, the School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. Faculty and students design and build the sets, properties, costumes and lighting for the productions of the Schools of Dance, Drama and Music. Design problems and practical experience and responsibilities in touring large and small productions are given special emphasis and afford very unusual opportunities for undergraduates.

The instruction program equips graduates for positions in the professional theatre. Students receive classroom and studio instruction while carrying out service functions for the entire School. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Students gain experience in both conceptual and technical skills, and may concentrate in one of five areas: scenic, costume, light design, stage management, and technical production.

Approximately 20,000 square feet of space is allocated for paint, welding and metal, electrical, properties, plastic, carpentry and costume shops. In addition to general classroom space, there are

# Design and Production



design, drafting, drawing, sculpture and ceramics studios and scenery, property and costume storage spaces.

The program is open primarily to college students; however, gifted high school students may be admitted. Students "audition" through the presentation of a portfolio and/or an interview. Evidence of candidacy may include letters of recommendation, resumes of experience and examples of work such as sketchbooks, lighting plots, prompt scripts, etc. Students may pursue either the Bachelor of Fine Arts degree or the Arts Diploma.

Scholarships and financial aid are available.

## **Television, Film and Recording Services and Studios**

NCSA's primary mission is the preparation of young performing artists for professional careers. With this in mind, the media services unit was established to insure that developing performers have some experience and training before the "electronic audience" which, in all probability, will be a major employer. Beyond this training function, the department produces broadcast and recorded material of a wide variety either independently or in tandem with larger outside production teams. Both artistic and public service ends are served. The unit exists as an arm of the School's central admin-

# Design and Production

istration and is not intended to become a degree granting program.

The "in house" video equipment includes recording and editing facilities for both color and black and white. The sound studio is "state of the art" with a primary emphasis on the recording of concerts and recitals for FM broadcast.

## HIGH SCHOOL VISUAL ARTS

The program in Visual Arts is limited to high school sophomores, juniors and seniors. It is an exploratory program in visual communication designed to train students in the skills and tools of the visual arts in preparation for advanced study. The program includes instruction and practice in graphics, two-dimensional design, sculpture, crafts and photography.

Presentation of a portfolio is a prerequisite for admission. In addition to the arts concentration, students must complete the customary academic requirements for a state-approved high school diploma.



## **Carolina Scenic Studios, Inc.**

In response to many requests for design assistance and the actual production of theatre sets, costumes, and properties, Carolina Scenic Studios were established as a professional affiliate to the School of Design and Production. As a separately incorporated non-profit entity, the organization operates apart from the School. This is the only technical theatre resource of its kind in the region. Its purpose is to provide needed services while becoming an outlet for a wider variety of professional experience for the faculty, advanced students, and recent graduates.



# Design and Production faculty

## **John A. Sneden, Dean of the School of Design and Production (1970)**

A.B., M.A., University of North Carolina at Chapel Hill. Professor of Drama and Design, East Carolina University, Greenville, N.C. Director of Theatre, Davidson College, Davidson, N.C. Actor and technical staff for "The Lost Colony," "Unto These Hills," "The Stephen Foster Story." Actor and designer for the Arrow Rock Lyceum, the State Theatre of Missouri. Eight years resident designer for the East Carolina University Summer Music Theatre. Designer for the Cape Playhouse, Dennis, Mass.

## **Margaret H. Pope, Administrative Secretary (1970)**

## **Susan M. Aikens, Costume Construction (1974)**

B.F.A., Syracuse University, with additional graduate study. Member, Syracuse University Chapter Phi Kappa Phi national honorary society. Costume designer and production coordinator for several independent film productions. Elementary art instructor, Westfield, New York. Production designer for the Lexington, N.C. Community Theatre.

## **Michael Avedon, Photography (1976)**

B.A., Fordham University. Photography credits include: Life, Harpers Bazaar, Show, After Dark, Dance Magazine, album covers for recording artists, and major ballet companies. Designed costumes for "Rapsodie Espagnole" for George Balanchine and the New York City Ballet's Ravel Festival at the Lincoln Center.

## **Joseph Blankinship, Film & TV Program Coordinator-Technical Director (1977)**

B.A., Temple University. Graduate of Cinema Institute. Production manager, University of Pennsylvania, AV Center 1976-77.

Film and video production work for commercial and public broadcast stations.

## **Martha Dunigan, Visual Arts; Sculpture, Ceramics (1974)**

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Work Shop, New York. Exhibiting member: Piedmont Crafts, Inc.; Five Winston-Salem Printmakers. Works shown in juried and members exhibitions of Provincetown Art Assn., Mass.; SECCA, Winston-Salem; many group shows throughout southeast. Represented in collections of Wachovia Bank & Trust Co., Wake Forest English Department, Jackson Library UNC-G, and numerous private collections. On teaching staff of Truro Center for the Arts, Truro, Mass.

## **C. Geltner Folckemer, Shop Foreman (1977)**

B.F.A., NCSA. Lighting designer/technical director, Warner Center for the Performing Arts, Oberlin College; lighting and settings for John Green's electronic opera, "Mari-i-a, A Piece for Soprano and Computer-Generated Speech"; lighting and rigging for aerial dancer Batya Zamir, 1977; lighting and settings for "Cry in the Street," The Mantleworks, Greensboro, N.C.; technical director for 1976 Miss North Carolina Pageant.

## **Clyde Fowler, Jr., Director of Visual Arts; Drawing, Art History (1975)**

B.F.A., Virginia Commonwealth University; studied drawing at the National Academy of Fine Arts, N.Y. Represented in the 40th Annual NC Artists Exhibition, NC Museum of Art, Raleigh, NC. Represented in the NC Symphony Invitational Exhibition, Raleigh, Chapel Hill, Greensboro. Studied Drawing at Art Students League, New York City.

# Design and Production

## faculty

### **Robert Gerstacker, Scenic Artist; Scene Painting, Properties, Drawing (1978)**

Diploma, Nuremburg College of Commercial Art; Master Student, Academy of Fine Arts, Munich, West Germany; Head Stage Painter and Sculptor, Stage Designer, Bavarian State Opera, Munich; free-lance Designer and Architect Consultant, Nuremburg; Director of Advertising and Decoration, European Exchange System, Nuremburg.

### **John H. Miller, Technical Director; Stagecraft, Technical Direction (1975)**

B.S., M.F.A., Southern Illinois University. Technical Assistant, Krannert Center for the Performing Arts. Toured with national touring companies throughout U.S. and Canada.

### **Mark Pirolo, Director of Costuming; Costume and Scene Design, Drawing (1972)**

B.F.A., Carnegie-Mellon University. Special consultant and designer, NET. Biography series "George Washington, Portrait of a Hero." Resident designer/properties master, Pittsburgh Playhouse. Staff designer, Great Lakes Shakespeare Festival, Cleveland, Ohio. Recipient of the Elizabeth Kimberly Design Award, C.M.U., 1970; and as an author the Eugene O'Neill Award for best musical production, 1973; and B.M.I. award for best collegiate musical, 1970. Designer, NC Shakespeare Festival.

### **Scott W. Templin, Director of Sound, Sound Design, Drafting, Lighting (1973)**

B.A., University of California at Santa Barbara (Theatre Technology and Design); M.F.A., California Institute of the Arts, studied design with James Heart Sterns. Costume shop manager at

UCSB. Teaching assistant for theatre sound at California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973. Designed lighting and sound systems for Disneyland, Anaheim, California.

### **Christine Turbitt, Costume History, Costume Construction (1974)**

B.A., University of California, Berkeley; M.F.A., University of California, Irvine, 1974. Has designed costumes for the University Dance Theatre in Repertory (Berkeley, Calif.), N.C. Dance Theatre, and The N.C. Theatre Ensemble, and has worked several seasons at the Santa Fe Opera.

### **Michael Orris Watson, Director of Lighting; Lighting Design, Sound, Stage Management (1976)**

B.S., College of William & Mary, Stanford University. Resident Lighting and Sound Designer: Repertory Company of the Virginia Museum Theatre. Lighting Designer: "The Many Faces of Love" (National Tour with Hume Cronyn & Jessica Tandy); Indiana Repertory Theatre; Nancy Spanier Dance Theatre of Colorado; Viola Farber Dance Company; Brunswick Music Theatre; New York Dance Collective; The Louisville Ballet; Circle Repertory Theatre; Here and Now Films, Inc. Lighting Consultant: Harlequin Dinner Theatre, Atlanta, Georgia; The Common Glory, Williamsburg, Virginia. State Manager: Viola Farber Dance Company; Stanford Repertory Theatre; New York Dance Collective.

### **Stephen Silet Zelinske, Staff Designer; Scene Design, Scenic Arts, Color and Design (1977)**

B.A., M.F.A., University of Wisconsin, Universities Freiburg, Munich, Heidelberg. Assistant scene designer, Birmingham Civic Opera, WHA-TV; State Opera Munich; Anna Nassil Dance Theatre; scene design/costume design, Madison Civic Rept.; dance and theatre teaching assistant, University of Wisconsin.



# Design and Production

## **Mary A. Chmelko, Staff Intern (1978)**

A.B., Michigan State University.

## **Chester G. Boyette, Staff Intern (1978)**

A.B., University of Oregon.

### **Admission to the Program**

The program is open to college students who wish to concentrate in scene design, costume design, lighting and technical production, or stage management. Gifted high school students may also be admitted to the program.

Design and production applicants should present a portfolio of previous work. The portfolio should include any or all of the applicant's designs, photographs of completed sets and costumes, technical drawings, charts, production books, art work of all types including drawing, pure design, rendering and theatrical or nontheatrical three-dimensional work. A personal interview is required. Those applicants planning a major in technical production or stage management who are unable to present a portfolio will be evaluated for admission on the basis of the personal interview.

The visual arts applicant must submit a portfolio of previous art work including representative samples of drawings, paintings, etc. Photographs of large items that would be inconvenient to submit are acceptable. An interview is required.

### **Continuance in the Program**

To remain in the program, the student must maintain a cumulative 2.0 average in both academic and arts courses through the first year, and in the following years, an average of 2.0 in academic courses and 2.5 in arts courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

### **Grading System**

Grade designations are the same as in academic program.

The normal time limit to make up an incomplete grade in an arts course is the end of the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

### **Transfer Students**

Transfer students are placed according to ability and experience at the discretion of the Dean, following review of prior courses and interviews with

# **Design and Production**

faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit will be given. A transfer student must spend a minimum of two years at the School to qualify for the Bachelor of Fine Arts degree in Design and Production.

## **Apprenticeship.**

Students in their third year may, with the permission of the Dean and approval of the faculty, receive credit for one or two terms of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

## **Bachelor of Fine Arts Degree Requirements**

36 credit hours of academic courses (must include English 101, 102, 103 or equivalent credit, 6 credit hours of history electives, 6 credit hours of dramatic literature, and 2 credit hours of psychology).

120-128 credits in design and production courses (must include 48 credit hours in production).

Each candidate for the degree is required to make a formal portfolio presentation to the entire faculty during the last term of his senior year in order to graduate.

## **Arts Diploma Requirements**

All design and production courses for the Bachelor of Fine Arts degree are required for the Arts Diploma and satisfactory completion levels expected. No academic courses are required for the diploma. Academic electives may be taken if desired. 120-128 credits in design and production courses must include 48 credit hours in production. Each candidate for the Arts Diploma is required to make a formal portfolio presentation to the entire faculty during the last term of his senior year in order to graduate.

## **Requirements for a Bachelor of Fine Arts Degree in Design and Production**

Each student may elect a course of study in one of the following four options:

Scene Design

Costume Design

Lighting and Technical Production

Stage Management



# Design and Production

Scene Design Option Minimum Requirements			Second Year			Term 1	Term 2	Term 3	
First Year	Term 1	Term 2	Term 3						
DEP 100 Production	4	4	4	DEP 200 Production	4	4	4		
DEP 101 Theatre Introduction	2			DEP 251, 252, 253 Scene Design	2	2	2		
DEP 110, 120, 130 Scenery, Costume Lighting Fundamentals	2	2	2	DEP 254, 255, 256 Scenic Rendering	2	2	2		
DEP 141 Drafting				DEP 174, 175, 176 History of Decor	2	2	2		
DEP 151, 152, 153 Design	2	2	2	DEP 142 Drafting	2				
DEP 161, 162, 163 Drawing	2	2	2	DEP 211, 212, 213 Scene Painting	2	2	2		
ENG 101, 102, 103 English Composition	2	2	2	Psychology	2				
History Electives	2	2	2	Academic Electives	2	4	4		
	16	14	16		18	16	16		
Total Credits 46			Total Credits 50						
Third Year			Fourth Year						
Third Year	Term 1	Term 2	Term 3	Term 1	Term 2	Term 3			
DEP 300 Production	4	4	4	DEP 400 Production	4	4	4		
DEP 358 Scene Design Seminar	2	2	2	DEP 167 Costume Design For Non-Majors or DEP 137 Lighting Design For Non-Majors	2				
DEP 217, 218, 219 Stagecraft	2	2	2	DEP 171, 172, 173 Costume History	2	2	2		
*DEP 231, 232, 233 Lighting Design	2	2	2	*DEP 261, 262, 263 Costume Design	2	2	2		
Academic Electives	4	4	4		10	8	8		
	14	14	14	Total Credits 26					
Total Credits 42									

\* Student may opt for either DEP 231, 232, 233 or DEP 261, 262, 263.

# Design and Production

## Costume Design Option Minimum Requirements

First	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101, Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2.	2
DEP 141, Drafting			2
DEP 151, 152, 153 Design	2	2	2
DEP 161, 162, 163 Drawing	2	2	2
ENG 101, 102, 103 English Composition	2	2	2
History Electives	2	2	2
	16	14	16
Total Credits	46		

Third Year	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 368 Costume Design Seminar	2	2	2
DEP 321, 322, 323 Advanced Costume Construction			
DEP 137 Light Design for Non-Majors	2	2	2
Academic Electives	4	4	4
	14	12	12
Total Credits	38		

## Second Year

	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 261, 262, 263 Costume Design	2	2	2
DEP 264, 265, 266 Costume Figure Drawing			
DEP 171, 172, 173 Costume History	2	2	2
DEP 221, 222, 223 Costume Construction			
Psychology	2		
Academic Electives	2	4	4
	16	16	16
Total Credits	48		

## Fourth Year

	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
Arts Elective	2		2
DEP 157 Scene Design for Non-Majors			2
DEP 174, 175, 176 History of Decor			
	2	2	2
	8	8	8
Total Credits	24		

# Design and Production

<b>Lighting, Technical Production Option Minimum Requirements</b>			<b>Second Year</b>	<b>Term 1</b>	<b>Term 2</b>	<b>Term 3</b>
<b>First Year</b>	<b>Term 1</b>	<b>Term 2</b>	<b>Term 3</b>			
DEP 100 Production	4	4	4	DEP 200 Production	4	4
DEP 101 Theatre Introduction	2			DEP 231, 232, 233 Lighting Design	2	2
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2	DEP 218, 219 Stagecraft	2	2
DEP 141, 142 Drafting	2	2		DEP 157 Scene Design for Non-Majors		2
DEP 217 Stagecraft			2	DEP 181, 182, 183 Sound and Electronics	2	2
DEP 151, 152 Design		2	2	DEP 215 Welding	2	2
ENG 101, 102, 103 English Composition	2	2	2	Psychology	2	
History Electives	2	2	2	Academic Electives	2	4
	14	14	14		14	14
	Total Credits 42			Total Credits 46		
<b>Third Year</b>	<b>Term 1</b>	<b>Term 2</b>	<b>Term 3</b>	<b>Fourth Year</b>	<b>Term 1</b>	<b>Term 2</b>
DEP 300 Production	4	4	4	DEP 400 Production	4	4
DEP 338 Light Design Seminar	2	2	2	Arts Electives	4	2
DEP 317, 318, 319 Technical Direction	2	2	2	DEP 171, 172, 173 Costume History	2	2
DEP 174, 175, 176 History of Decor	2	2	2		10	8
Academic Electives	4	4	4		Total Credits 26	
	14	14	14			
	Total Credits 42					

# Design and Production

## Stage Management Option Minimum Requirements

### First Year                      Term 1    Term 2    Term 3

DEP 100 Production	4	4	4
DEP 101, Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141, 142 Drafting	2	2	2
DEP 151, 152 Design	2	2	
DEP 157 Scene Design for Non-Majors			2
ENG 101, 102, 103 English Composition	2	2	2
History Elective	2	2	2
	14	14	14
Total Credits 42			

### Third Year                      Term 1    Term 2    Term 3

DEP 300 Production	4	4	4
DEP 398 Stage Manager's Seminar	2	2	2
DEP 174, 175, 176 History of Decor	2	2	2
DEP 231, 232, 233 Lighting Design	2	2	2
Academic Electives	4	4	4
	14	14	14
Total Credits 42			

## Second Year

	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 298 Stage Manager's Seminar	2	2	2
DEP 191, 192, 193 Performance Problems	2	2	2
DEP 181, 182, 183 Sound and Electronics	2	2	2
Psychology	2		
Academic Electives	2	4	4
	14	14	14
Total Credits 42			

## Fourth Year

	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
Arts Electives		2	2
DEP 171, 172, 173 Costume History	2	2	2
DEP 217, 218, 219 Stagecraft	2	2	2
DEP 167 Costume Design for Non-Majors	2		
	10	10	10
Total Credits 30			

# Design and Production

## Course Descriptions

### **DEP 100, 200, 300, 400 Production (4 Credits Each Term)**

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to insure broad exposure and experience for the individual. Advanced students will be assigned to the areas of their major concentration.

### **DEP 101 Theatre Introduction (2 Credits Each Term)**

An examination of the procedures and practices in the modern theatre viewing all the creative and performing aspects as they relate to design and production.

### **DEP 110 Scenery Fundamentals (2 Credits Each Term)**

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures.

### **DEP 120 Costume Fundamentals (2 Credits Each Term)**

An introduction in sewing for the stage, including shop procedures, organization and basic techniques of pinning, marking, cutting, machine and hand sewing.

### **DEP 130 Lighting Fundamentals (2 Credits Each Term)**

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures.

### **DEP 137 Lighting Design for**

#### **Non-Majors**

#### **(2 Credits Each Term)**

An introduction and survey of the principles of lighting design for the nondesigner, focusing on the history, development, function and future of lighting design for the stage.

### **DEP 141, 142 Drafting for the**

#### **Theatre**

#### **(2 Credits Each Term)**

Intensive instruction in drafting for the theatre; including floor plans, construction elevations, isometric projections and mechanical perspective drawing.

### **DEP 151, 152, 153 Basic Design (2 Credits Each Term)**

An investigation of the basic principles of two-dimensional art and graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

### **DEP 157 Scene Design for**

#### **Non-Majors**

#### **(2 Credits Each Term)**

An introduction and survey of the principles of scene design for the nondesigner, focusing on the process of theatrical design as influenced by the western physical stage.

### **DEP 161, 162, 163 Drawing (2 Credits Each Term)**

A practical study in developing drawing skills. Special focus is given to space, movement, perspective and the human form.

### **DEP 167 Costume Design for**

#### **Non-Majors**

#### **(2 Credits Each Term)**

An introduction and survey of the principles of costume design for the nondesigner as related to history and theatrical productions, including drama, dance and opera.

### **DEP 171, 172, 173 Costume History (2 Credits Each Term)**

A survey of fashion and costuming throughout the world from ancient times to the present.

### **DEP 174, 175, 176 History of**

#### **Decor**

#### **(2 Credits Each Term)**

A survey of decor, ornamentation, interior design and furnishings from ancient times to the present, with special emphasis on their adaptation and application for stage use.

### **DEP 181, 182, 183 Sound and**

#### **Electronics**

#### **(2 Credits Each Term)**

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.



ГРЪ ЖИВъ ИХБФ

# Design and Production

## **DEP 191, 192, 193 Performance**

### **Problems**

**(2 Credits Each Term)**

A course designed specifically for stage managers, to increase their awareness of the training of, and problems faced by performers and directors as they relate to the functions and duties of the stage manager.

## **DEP 199, 299, 399, 499 Tutorials and**

### **Contracts**

**(Credits To Be Announced)**

Credit is given for apprenticeships and tutorials originated by the student, with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.

## **DEP 210 Stage Properties**

**(2 Credits Each Term)**

A study of basic procedures, techniques and materials that can be used by the designer and technician in the construction and procurement of stage properties. Basic introduction to period furniture and ornamentation, upholstery and set dressing.

## **DEP 211, 212, 213 Scene Painting**

**(2 Credits Each Term)**

Basic techniques employed by the scenic artist are examined. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

## **DEP 215 Welding**

**(2 Credits Each Term)**

Introduction to procedures, materials and techniques of metal working used in scenery construction. Areas of consideration include cutting, forging; oxi-acetylene and arc welding.

## **DEP 216 Materials**

**(2 Credits Each Term)**

A survey of materials available to the theatre designer and technician. Emphasis is on source and adaptation of new materials for theatrical productions. Coatings and adhesives will also be considered.

## **DEP 217, 218, 219 Stagecraft**

**(2 Credits Each Term)**

A course emphasizing the solving of problems in theatrical construction. Old solutions are challenged, proven or disproven and new and creative approaches to problems are developed.

## **DEP 221, 222, 223 Costume**

### **Construction**

**(2 Credits Each Term)**

A study of draping, flat-patterning and special construction techniques, as applied to period costumes from the Ancient Egyptian to modern day dress. Special emphasis is placed upon adapting these techniques for practical application in theatrical costume.

## **DEP 231, 232, 233 Lighting Design**

**(2 Credits Each Term)**

Introduction to the principles, theories and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

## **DEP 251, 252, 253 Scene Design**

**(2 Credits Each Term)**

Through projects in rendering media and techniques, space analysis and environmental design problems, the student designer will develop his sense of scale, proportion, volume and color, progressing to final projects including complex production schemes and an understanding of period and styles of production.

## **DEP 254, 255, 256 Scenic Rendering**

**(2 Credits Each Term)**

A study of rendering techniques and model making for the scene designer with emphasis on the various media available and modes of presentation desirable.

## **DEP 261, 262, 263 Costume Design**

**(2 Credits Each Term)**

An examination of the fundamental techniques of costume design through a series of historical and problem oriented projects. Emphasis will be placed on imagination, problem solving and growth in both rendering and presentation of work.

# Design and Production

## **DEP 264, 265, 266**

### **Figure Drawing**

**(2 Credits Each Term)**

A detailed workshop in drawing and rendering skills for the costume designer. Emphasis will be placed on figure drawing, style, painting and drawing techniques and imaginative and creative approaches.

## **DEP 298, 398, 498 Stage**

### **Managers' Seminar**

**(2 Credits Each Term)**

A seminar and open discussions on the theory and practice of production stage management, with special emphasis given to current productions and tours.



## **DEP 315, 316**

### **Hydraulics for the Theatre**

**(2 Credits Each Term)**

An investigation of the principles of hydraulics and their application and use in the theatre.

## **DEP 317, 318, 319 Technical**

### **Direction**

**(2 Credits Each Term)**

A more specific examination of theatre technology including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

## **DEP 321, 322, 323 Advanced**

### **Costume Construction**

**(2 Credits Each Term)**

Advanced construction projects concentrating on three-dimensional costume construction, millinery, jewelry and wig styling.

## **DEP 338, 438 Lighting Design**

### **Seminar**

**(2 Credits Each Term)**

A seminar on design theories and application to different productions and theatre styles. Consideration is also given to projection equipment, control systems and new developments in the field of lighting and illumination.

## **DEP 358, 458 Scene Design**

### **Seminar**

**(2 Credits Each Term)**

A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.

## **DEP 368, 468 Costume Design**

### **Seminar**

**(2 Credits Each Term)**

A continuation in costume design intended to give the student the opportunity to explore its many facets from theatre to dance. All projects are geared toward a strong portfolio.



# Visual Arts

## High School Visual Arts Program

### The Program

An exploratory program dealing with visual communication, it includes instruction and practice in drawing, color theory, painting, graphics, two-dimensional design, sculpture and crafts. These are supplemented by critiques, introductory lectures in art history and intensive work in the art laboratory.

### Admission to the Program

This program is designed for students talented in the visual arts and is limited to high school sophomores, juniors and seniors. Its purpose is to train students in the skills and tools of the visual arts, to provide them with an understanding and an appreciation of the fine arts, and to prepare them for advanced study.

Presentation of a portfolio and an interview are prerequisites for admission.

### Continuance in the Program

To remain in the visual arts program, the student must maintain a 2.5 average in arts courses and an average of 2.0 in academic courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

## Visual Arts

### Artist-in-Residence Program

The North Carolina School of the Arts is co-sponsoring a new concept with an Artist-in-Residence Program. This program, funded by a grant from the Rockefeller Foundation, is designed to bring national and regional artists of exceptional talent to Winston-Salem to interact with a leading performing arts school (NCSA), a major private university (Wake Forest University), and a regional exhibition center (Southeastern Center for Contemporary Art).

Approximately 25 to 30 artists will work with the three institutions during the first year of this three-year program. The visiting artists will have exhibitions, give lectures and demonstrations, and teach in the art departments.

# Visual Arts

## High School Diploma

The State of North Carolina high school diploma with special consideration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation. See page 108 for total credits required for high school graduation.

### First Year Program

### (2 Units Per Year)

Each term students will normally have two two-hour art studio classes each day, which will include drawing, the fundamentals of design and color, sculpture and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

### Second Year Program

### (2 Units Per Year)

Daily art studio classes will continue on an advanced level, with the addition of art history, and design classes which will stress graphics, printmaking and painting.

### Third Year Program

### (2 Units Per Year)

Having successfully completed the first two years of core art classes, students will be allowed to elect their studio classes from the advanced offerings in Visual Arts and also from the various theatrical design classes offered in the Design and Production program.

## Course Offerings

### VIA 011, 012, 013 Drawing

A practical study to expand the students' ability to experience and to state their world in graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

### VIA 014, 015, 106 Advanced Drawing

A continuation of beginning drawing, designed to help the student broaden his understanding of the concepts, potentialities and processes involved in drawing.

### VIA 021, 022, 023 Design

An introduction to the elements of design with focus on the application of these elements in many media including two- and three-dimensional projects (but excluding sculpture).

### VIA 024, 025, 026 Advanced Design

A continuation of beginning design with focus on the application of design elements in painting, graphics, printmaking and three-dimensional projects in fibers.

### VIA 031, 032, 033 Sculpture and Ceramics

An introduction to clay as the basic ceramic and sculpture medium. Traditional and experimental methods will be explored.

### VIA 034, 035, 036 Advanced Sculpture and Ceramics

A continuation of beginning sculpture, with emphasis on new and different materials, such as metal, stone, plaster, etc.

### VIA 044, 045, 046 Art History

A historical survey of the development of painting, sculpture and architecture from ancient times to the 20th century as a manifestation of the cultural evolution of the Western World.





# Drama



The fundamental aim of the School of Drama is to train students to be exciting, experienced, technically accomplished professional actors.

The course is an exacting one in which the international faculty set rigorous, reasonable standards. The course is a full four years of developmental training in which most major areas of western drama are dealt with.

The freshman year helps the student in determining what makes an actor, beginning with creative and technical examination of the craft. The sophomore and junior year adopts a thematic approach. In each term a certain area of drama is studied in voice, movement, period and style, fights, dances, culminating daily in a rehearsal of a play of the period. In order to develop the imaginative and technical resources of the student actor, special skills such as mime and mask work, are also studied.

The final year of the course is regarded as "company" work, in which the skills of working as an ensemble and an encouragement to artistic independence is developed.

The emphasis in the school is on a progressive coherent programme; stressing unity and ensemble work, technical competence, adventurous creativity and professional responsibility.

# Drama faculty

## **Malcolm Morrison, Dean of the School of Drama (1976)**

Diploma of Rose Bruford College, England. Diploma in Mime and Stage Movement, Theatre on the Balustrade, Prague. Associate of the Drama Board of Great Britain. Certificate of the International Phonetics Association. Formerly Resident Director at Rose Bruford College, England. Lecturer at University of London, City Literary Institute, London. Director and teacher Meadowbrook Theatre, Michigan, Repertory Theatres in England. Masterclasses, directing and teaching in Moscow, Prague, Jamaica, Eire, Malta, Canada, Australia. Author of "Speech Faults." Revising Editor for Clifford Turner's "Voice and Speech in the Theatre." Contributor to many journals on acting and speech.

## **Patricia Harmeson, Secretary (1977)**

B.S. (Secretarial Administration)

## **Lesley Hunt, Assistant Dean (1976); Coordinator of Voice and Speech Instruction, Speech (1968)**

Graduate of Rose Bruford College, England. Performed on Broadway, Off Broadway, and in National Touring companies; also at The Berkshire Theatre Festival and The Paper Mill Playhouse. Representative productions are: "Oliver," "A Man For All Seasons," "The Visit," "Dracula," "The Waters of Babylon," "The Women." Appeared in London's West End and on BBC Television as well as on NBC Hallmark Hall of Fame productions in New York. NCSA faculty productions "Luv," "The Prime of Miss Jean Brodie," "The Lesson," "Dear Liar" and "I'm Herbert" with Contemporary Performance Ensemble. Senior faculty member.

— from "Murder in the Cathedral" presented by the senior repertory company.

## **Greg Barton, Music Theory (1977)**

B.M.Ed., University of North Carolina. M.M. in composition, Butler University, and graduate assistant, Theory Department. Music director for community musical theatre productions, Indianapolis. Multifaceted entertainer. Composer, works for wind ensemble, an original musical, a jazz dance piece, choral arrangements.

## **James Donlon, Mime, Mask, Clown (1976)**

B.A., Humboldt State University; performing mime; been an Artist-In-Residence in 92 universities and colleges since 1971 and in special schools including the International Mime Institute, Ringling Brothers Circus clown school and Asolo State Theatre Company. Formerly Artistic Director Menagerie Mime Theatre.

## **Willie Drake, Voice (1977)**

B.S., Livingstone College, further studies at Manhattan School of Music, NCSA. Opera, oratorio performances with North Carolina Symphony, Durham Civic Choral Society. Member, Toscana Vocal Quartet.

## **Robert Francesconi, Improvisation, Acting, Movement (1978)**

B.A., M.A. Humboldt State University. Performed throughout the United States with Menagerie Mime Theatre. Performer and teacher with Grand Comedy Festival. Conducted advanced workshops in creative drama and theatre movement. Instructor of Acting and Theatre Arts at Columbia Community College and Humboldt State University.

# Drama

## faculty

### **Johanna Morrison, Voice and Speech (1976)**

Associate of Drama Board of Britain. Associate London Academy of Music. Victoria University of Manchester, Diploma with Distinction. Formerly lecturer in voice and speech City Literary Institute, Christ's College, London and University of London. Voice and speech consultant for Universal Pictures.

### **Mollie Murray, Movement (1969)**

Trained at Ballet Arts and Ballet Theatre, Jazz training under Luigi and Matt Mattox. Member of Matt Mattox concert group. Appeared in "Music Man," "Molly Brown." Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie," starring Mary Martin.

### **Robert Murray, Director of Stage Fights, Acting, Director (1968)**

Graduate of Florida State University. Post college studies: (Acting) Harold Clurman, Wyn Handman, Philip Burton and Douglas Seale; (Dance) Don Farnworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional experience: (Broadway) "Carnivel," directed by Gower Champion; "Jennie," directed by Vincent Donohue and "Luv" directed by Mike Nichols. (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLuise and many others. Senior faculty member in Drama.

### **Virginia North, Voice and Acting (1976)**

Graduate of The Royal Academy of Dramatic Art; B.A., DePauw University; M.F.A., Temple University. Studied with Uta Hagen. New York appearances include: "Othello," "Hamlet," Jose Quintero's production of "Our Town," Hallmark Hall of Fame, The Nurses and Naked City. Co-producer, Mayor John V. Lindsay's "Broadway in the Streets." Resident actress at the Asolo State Theatre of Florida and the Meadowbrook Theatre, Rochester, Michigan. Teacher-director, Temple University.

### **Martin Rader, Acting (1975)**

B.A., SUNY, M.F.A., Pennsylvania State University. Taught, acted and directed at Penn State Univ., Antioch College's Theatre Project in Baltimore, and at Harvard's Loeb Drama Center. Founding director of the International Ladies Garment Workers Union Theatre Company and directed documentary films and commercials for T.V. in Pennsylvania.

### **Dolores Dardarian Simonel, Singing (1971)**

B.S., Music Education, Wayne State University, Detroit. Graduate studies, University of Michigan. Teacher, Detroit public schools. Vocal studies with Avery Crew and Carolina Segre. Extended operatic coaching in Europe with Maestros Con falonieri, Ruffo Patane and Vedovelli. Winner, American Opera Auditions; European operatic debut in Milano, Italy as Cio-Cio-San in "Madame Butterfly." La Scala Opera, 1962-1963 season. Soloist, Detroit Symphony, Detroit Baroque Ensemble, Forum for New Music, Detroit Sinfonietta.

### **Tony Walsh, Voice and Speech, Acting (1976)**

B.A., Hofstra University; M.A., Adelphi University. Artist-In-Residence, Hope College and New York University; director, "Storyteller Theatre" in New York. Studied with Jose Ferrer, Mary Tarcaj, Doris Rich. Performed and assisted Mr. Ferrer in the musical adaptation of Cyrano De Bergerac in New York and on National Tour, also Off-Broadway and television appearances.

### **Tunc Yalman, Resident Director, Acting (1976)**

B.A., Robert College (Istanbul, Turkey); M.F.A., Yale University, School of Drama. Actor-Director, Dermen Company, Istanbul Municipal Theatre. Director, Broadway and off-off Broadway productions. Artistic Director, Milwaukee Repertory Theatre. Guest Director, Cleveland Playhouse, Eugene O'Neill Theatre Center, Asolo, State Theatre of Florida, A Contemporary Theatre (Seattle), Missouri Repertory Theatre.

# Drama

## Admission to the Program

College students are admitted to the program by audition and interview. To apply you should prepare two contrasting cuttings, one from a classical play and one from a contemporary play, one to two minutes for each selection. Each cutting should stand on its own as a monologue. Do not use foreign dialects or character voices. The cuttings must be done from memory. If you sing, please be prepared to sing 8-16 bars of a song of your choice. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary. Candidates recommended by the auditions board are screened by the Admissions Committee in regard to academic record, potential and social maturity.

## League of Professional Theatre Training

The "School" of Drama at North Carolina School of the Arts is a member of the League of Professional Theatre Training Programs.

The League coordinates audition schedules of eleven of the nation's major acting schools, providing students with the opportunity to audition for more than one school.

For further information on League members and

coordinated audition dates, please write:

League of Professional Theatre Training Programs

1860 Broadway

New York, N.Y. 10023

Attn: Sharon Jensen.

## Members of the League:

American Conservatory Theatre

Boston University

Brandeis University

California Institute of Arts

Carnegie-Mellon

Juilliard

New York University

North Carolina School of the Arts

Southern Methodist University

Temple University

University of Washington

— from "The Journey of the Fifth Horse"





## **Continuance in the Program**

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

## **Classification**

College students are classified according to their level of advancement in the arts program. The normal pattern of progression is one year in each level. Most entering students (college freshmen or college transfers) are placed in the first year program. See Advanced Placement.

## **Grading System**

The School of Drama uses the A, B, C, D and F grading system. Numerically, for purposes of calculating grade averages: A = 4, B = 3, C = 2, D = 1 and F = 0.

All grades are determined by a conference of the full drama faculty.

## **Incompletes**

If a student receives an I grade (incomplete) for a course, the student must complete the work of the course before the end of the following term. Failure to do so will result in a grade of F for the course.

The normal time limit to make up an incomplete grade in an arts course is the end of the term immediately following the term in which the incomplete grade is given. However, an individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Elective Arts courses when offered are graded on a Pass-Fail basis.

## **Minimum Grade Requirements**

### **Freshman**

The freshman year is a probationary year. Students are expected to gain a 2.0 average overall each term.

### **Sophomore, Junior and Senior**

Students at each of these levels must achieve a minimum grade of B in Rehearsal and Performance and in Acting with a cumulative average of at least 2.50. Anything below 2.50 average with the required B's in Rehearsal and Performance and in Acting will mean Arts Probation for the student.

— from "Royal Hunt of the Sun"

# Drama

Failure in any term to achieve the minimum grade places the student on probation for the following term. Failure to achieve the minimum grade for the probationary term will result in the student not being permitted to continue in the program past the end of the school year in question.

## **Failing Grades**

Grades of D or F in required Arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: 1) that the student repeat the course or a suitable alternate course, or 2) that the student repeat the year with or without a period of suspension, or 3) that the student not be permitted to continue in the program past the end of the current school year.

## **Evaluation (other than grades)**

In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment and/or arrange an interview with each student to give specific observations about the student's work and progress. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

## **Advanced Placement**

Transfer credit from other programs and institutions is not normally given. The normal manner of

acknowledging prior training is by advanced placement credit. Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be placed in the second year either at the time of admission or at the beginning of the second or third term. Students so advanced in the program are awarded commensurate advanced placement credit.

## **Apprenticeship**

College students in their third or fourth year of the arts program may, with the approval of the Dean and faculty accept employment as an actor or actor apprentice with a reputable professional company and may receive equivalent credit for up to one year of the program. These students continue to pay regular tuition to the North Carolina School of the Arts.

## **Requirements for a Diploma in Drama**

A Diploma in drama is awarded upon completion of all arts requirements and of the following academic requirements:

- 3 terms of English 100 or English 101, 102, 103 or equivalent credit
- 3 terms of Theatre Literature
- Total of 18 Academic credits

# Drama

## Requirements for a Bachelor of Fine Arts Degree in Drama

### Arts Course Requirements And Credit Value

	Credits Per Course	Credits Per Year
<b>First Year</b>		
DRA 101, 102, 103 Acting I	2	6
DRA 111, 112, 113 Voice & Speech I	2	6
DRA 114, 115, 116 Singing Class	1	3
DRA 121, 122, 123 Movement I	2	6
DRA 130 Technical Production	3	3
DRA 139 Production Crew	3	3
DRA 160 Special Techniques	2	6
		33
<b>Second Year</b>		
DRA 202, 202, 203 Acting II	2	6
DRA 211, 212, 213 Voice & Speech II	2	6
DRA 214, 215, 216 Singing Class	1	3
DRA 221, 222, 223 Movement II	2	6
DRA 260 Special Techniques	2	6
DRA 200 Rehearsal & Performance	2	6
		33
<b>Third Year</b>		
DRA 301, 302, 303 Acting III	2	6
DRA 311, 312, 313 Voice Speech III	2	6
DRA 314, 315, 316 Singing Class	1	3
DRA 321, 322, 323 Movement III	2	6
DRA 360 Special Techniques	2	6
DRA 300 Rehearsal & Performance	2	6
		33
<b>Fourth Year</b>		
DRA 411, 412, 413 Voice & Speech IV	2	6
DRA 421, 422, 423 Movement IV	2	6
DRA 460 Special Techniques	2	6
DRA 400 Rehearsal & Performance	6	18
		36

### Elective Credit Values

DRA 119 Private Singing Instruction

(1 credit per term)

### Academic Course Requirements

A total of 36 credit hours which must include the following:

English 101, 102, 103 or equivalent

credit (6 credits)

Philosophy Elective (2 credits)

Theatre History (6 credits)

\*Drama Literature Survey (6 credits)

\*Drama Literature In-Depth courses (4 credits)

Humanities electives (4 credits)

Psychology (2 credits)

Social Science elective (2 credits)

Natural Science courses (4 credits)

\* Available Drama Literature courses are to be substituted for these requirements if the specific courses required are not offered.

A 2.0 cumulative grade average is required for all academic courses taken.

Total credits for degree

Academic credits	36
------------------	----

Arts credits (Drama)	135
----------------------	-----

Total	171
-------	-----

# Drama

## Course Descriptions

**DRA 101, 102, 103 Acting I**

**DRA 201, 202, 203 Acting II**

**DRA 301, 302, 303 Acting III**

These are core courses in the Drama School.

In the freshman year the student is encouraged to examine the means by which he becomes an actor, through improvisation, scene study and finally improvising a play.

The second year begins work which is continued in the third year, in which each term's study is based around a theme, such as "Restoration Comedy" or "Theatre of the Absurd." These termly themes are fully explored to reveal problems of acting in various styles and to provide the student with a comprehensive view of his craft, and its traditions. Each "theme" culminates in actual rehearsal and performance of a play in that tradition.

The teaching associated with the core courses is gauged to develop creativity and imagination while providing a sound technique where the actor learns to control his performance. The balance between "instinct" and "skill" is an important part of the course.

**DRA 111, 112, 113 Voice and Speech I**

**DRA 211, 212, 213 Voice and Speech II**

**DRA 311, 312, 313 Voice and Speech III**

**DRA 411, 412, 413 Voice and Speech IV**

These classes begin with a basic understanding of the vocal instrument and its healthy and effective use in theatre.

All aspects of technique are established and the creative and interpretive use of the voice is explored. These classes support the work done on the acting core course, and the problems of delivering various styles of drama, including verse, are seriously considered.

Individual coaching in specific dialects and specific roles is an important feature of the courses, as well as individual remedial help for those students with specific problems.

**DRA 114, 115, 116 Singing Class**

**DRA 214, 215, 216 Singing Class**

**DRA 314, 315, 316 Singing Class**

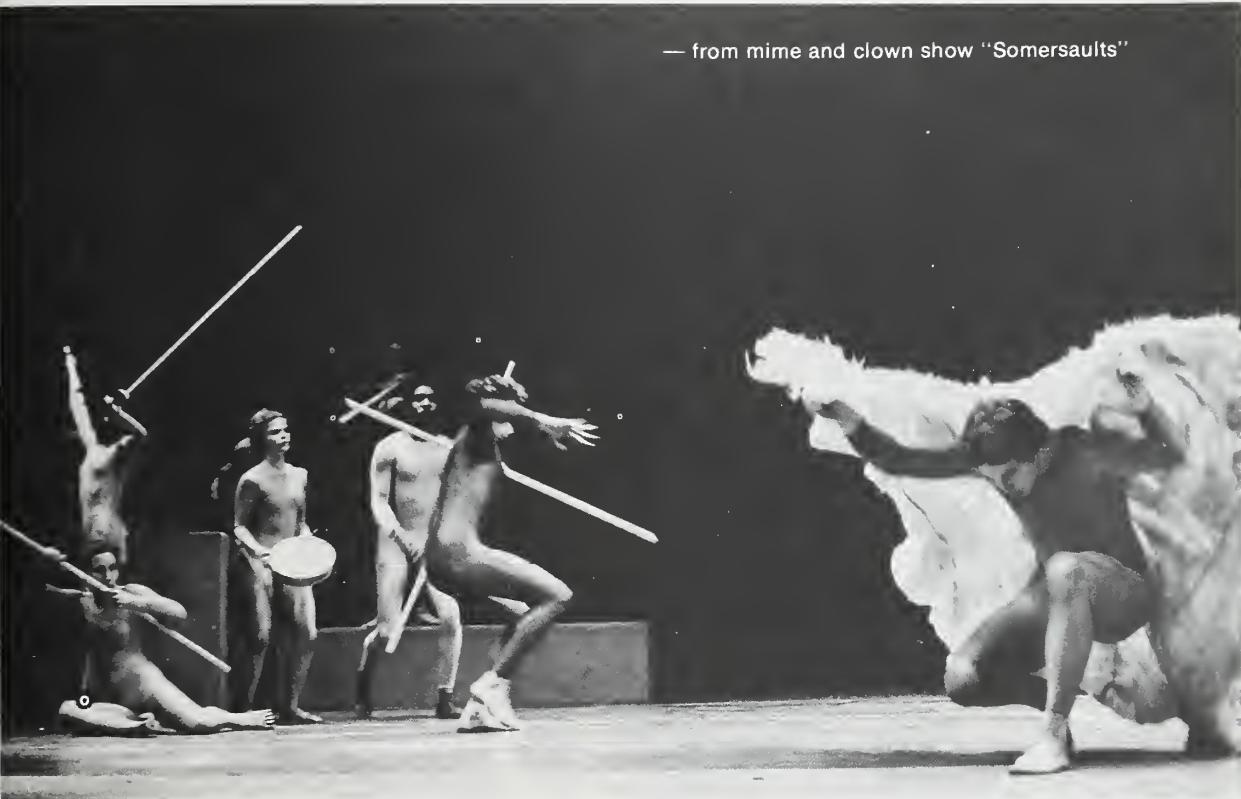
Singing Classes are taken by all students. They include reading of music, chorus work, voice production.

**DRA 119 Private Singing**

Individual classes are offered, at the discretion of the singing teacher, to those students who might most benefit from them.

# Drama

— from mime and clown show "Somersaults"



# Drama

— from one-act plays by Tennessee Williams



# Drama

## **DRA 121, 122, 123 Movement I DRA 221, 222, 223 Movement II DRA 321, 322, 323 Movement III DRA 421, 422, 423 Movement IV**

The movement training is calculated to produce flexible, strong, well co-ordinated bodies which will respond easily and readily to the actors creative demands. The work includes Jazz Dance, Alexander Technique, Stage Movement and T'ai Chi.

Mime is a special and important feature of the course in which a full examination of movement as a performing art is fully considered.

## **DRA 130 Technical Theatre**

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques.

## **DRA 139 Production Crew**

Production crew assignments are undertaken by each student during the course of the year. Each assignment is either as a member of a construction crew for a major production, a member of the running crew for a major production or a member of both the construction and running crews of a workshop production. Skills and knowledge gained in technical theatre classes are utilized in actual production duties.

## **DRA 200 Rehearsal and Performance DRA 300 Rehearsal and Performance DRA 400 Rehearsal and Performance**

The rehearsal period and performance run are utilized by faculty and guest directors to extend the training of the studio into a further dimension. The actor is observed during performance and helped to maintain a growing, spontaneous and disciplined performance throughout the run of a production. The student is assisted in developing a responsible professional attitude and approach to the work of both rehearsal and performance.

## **DRA 160 Special Techniques DRA 260 Special Techniques DRA 360 Special Techniques DRA 460 Special Techniques**

This area includes stage fights, including the history of weapons, period and style classes dealing with social background, dances and movement and manners of various periods. Classes are also given in mask work, and clowning.



"The Company" (left) — the touring School of Drama seniors — perform Shakespeare's "As You Like It".



a professional theatre operated by  
the North Carolina Shakespeare Festival in  
affiliation with the North Carolina School of the Arts.

# Festival Stage Company



Mark Woods  
Producer

Howard Hall  
Managing Director

Malcolm Morrison  
Artistic Director

Stuart Brooks  
Resident Director

John Sneden  
Head. Design  
& Production

**The Festival Stage Company** serves the state of North Carolina, offering a professional classical repertoire.

It is a resident company at the superb new theatre in High Point, N.C., and the recently opened Spirit Square Theatre in Charlotte.

With the much acclaimed North Carolina Shakespeare Festival in the summer and the Festival Stage Company in the fall and winter, actors and audiences have an opportunity to enjoy first-class professionalism in a blend of classics from many cultures.



# Music



The School of Music seeks to prepare its students for careers in which they will attain their highest musical aspirations and meet the challenge of succeeding in a highly competitive profession. The program of study is designed to provide both an artistic sanctuary in which each student pursues his/her personal musical development and a professional training ground where the student is actively and realistically involved in preparing for the practical aspects of making a living as a musician.

Central to the curriculum and constant at all stages of study are private instruction and experience in public performance. Other components, such as study of musical fundamentals, studies in literature and style, and other courses have been designed to provide support for and directly apply to performance.

Each student will pursue his/her course of musical study with an outstanding faculty, who as professionals in their own area of expertise as performers and composers, are committed to the ideals of continuing their own professional careers while, at the same time imparting this wealth of experience and knowledge to their students.

# Music faculty

## **Robert Hickok, Dean of the School of Music (1977)**

B.M. Yale University School of Music. Pupil of Paul Hindemith. Conductor — Chorus of Albertus Magnus College (New Haven), 1949-50; United States Navy School of Music, 1950-52; Brooklyn College Chorus, Chorale and Festival Chorus and Orchestra, 1952-73; Artistic Director and Conductor Annual Festival of Baroque Music, 1954-62 — first U.S. performances of works by Campra, Cazzati, Marc-Antoine Charpentier, A. Scarlatti and Vivaldi. Conductor — New Haven Chorale, 1959-61; Washington Square Chamber Orchestra, 1963-64; Conductor — Cantata Singers of New York, 1967-70; Head of Choral Department and Conductor — Manhattan School of Music, 1967-73; Mozart Chamber Orchestra, 1969-70; Founder and Conductor — Janus Chorale of New York, 1969-73 — performances in Carnegie Hall, Town Hall, New York University, Rockefeller University and Alice Tully Hall. Conductor — Brooklyn College Symphony Orchestra, 1974-76. Chairman, Department of Music, Brooklyn College, 1962-69. Dean, School of Performing Arts, Brooklyn College, 1973-77.

## **Carol Palm Secretary to the Dean of Music**

## **Verlinda A. Brown, Secretary**

## **Scott Schillin, Assistant Dean, Piano (1973)**

Early studies at Chatham Square Music School, New York City, under directorship of Samuel Chotzinoff; B.M. (Piano), Oberlin Conservatory, student of Emil Danenberg; M.M. (Piano) and doctoral work, Indiana University, student of Gyorgy Sebok, Menahem Pressler; chamber music with Janos Starker and Josef Gingold. Concerts as soloist and chamber music performer throughout the U.S. Music faculty and administration, Indiana University.

## **Betty Allen, Voice (1978)**

Wilberforce U., Hartt School of Music, Wittenberg (DHL). Coached with More, Segrera, Ulanovsky, Frijsch, Milanov. New York debut in Town Hall, 1958. Operatic debut, Teatro Colon, 1964. Appearances with Bernstein, Munch, Maazel, Boulez, Ormandy, Stokowski, Leinsdorf, Casals, Caldwell. Numerous recordings, recitals, and television appearances. Faculty, Manhattan School of Music. Guest artist with Philadelphia Opera Company.

## **Rebecca Barrow, Piano (1965)**

B.M., Millikin University; student of Elizabeth Ravis. M.S., The Juilliard School; student of Irwin Freundlich. Also studied with Jacob Lateiner, Olegna Fuschi, Guido Agosti. Chamber music study at Yale Summer School of Music and Art. Finalist in Merriweather Post contest. Dasch Award winner. Soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Concerts in Italy and Mexico. Member of Phi Kappa Lambda. Fulbright grant to Italy, 1968-1969.

## **William Beck, Voice, Opera (1969)**

A.B. Duke University; M.M. Manhattan School of Music. Teaching Fellowship at Tulane University. Graduate studies at the Juilliard School. Leading baritone at New York City Opera for nine seasons. Makes guest appearances in many opera companies, such as San Antonio, Baltimore, Philadelphia, Miami, Central City, New York, etc. singing a variety of roles from a repertoire of over one hundred operas. Also is active as a stage director for several companies including the National Opera Company of Raleigh. Sang and directed at the Brevard Music Center. For three years was head of the Apprentice Singers' Program at the Colorado Opera Festival. Recently directed operas in Toledo, Dayton, and Charleston and was the Festival stage director at the 1978 Opera Festival at Duke University. ~

# Musica faculty

## **Fredrick Bergstone, French Horn; Piedmont Chamber Orchestra, Clarion Wind Quintet (1965)**

B.M., University of Southern California; graduate studies at The Juilliard School. Student of Fred Fox, George Hyde, James Chambers. Principal hornist, Kansas City Philharmonic. Performer with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, San Luis Obispo Mozart Festival, New York Philharmonic, Pittsburgh Symphony. Taught at Conservatory of Music, University of Missouri at Kansas City; Duke University and Salem College. Hornist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

## **Ronald Borror, Trombone (1978)**

M.M., M.M.A., D.M.A., Yale University. Student of John Swallow. Additional teachers: Keith Brown, Betty Glover, and Lewis Van Haney. Past winner of Henry J. Cabot Prize and Mary M. Fowler Award at Tanglewood. Former member of U.S. Army band, Columbus, New Haven, and Wichita Symphony Orchestras. Current member of the American Brass Quintet, New York City Ballet Orchestra, New York Cornett and Sackbut Ensembles, New York Renaissance Band, Opera Orchestra of New York and Musica Aeterna Orchestra. Performs with American Symphony Orchestra, Clarion Orchestra, Contemporary Chamber Ensemble, Ensemble for Early Music, New York City Opera, Parnassus Speculum Musicae, St. Lukes Chamber Ensemble, Waverly Consort. Recent soloist on International Society for Contemporary Music Award Winners Concert in Carnegie Hall. Faculty of Aspen Music Festival.

## **Charles Bressler, Voice (1978)**

Appearances in recital, opera, oratorio, with orchestra, and in chamber music in Eastern and Western Europe, the Far East, and the United States. Appearances at such international festivals in Europe as those at Prague, Dubrovnik, Lucerne, Strasbourg, and Helsinki. Voted Best Male Singer from the Theatre des Nations Festival in Paris for his role as Daniel in “**The Play of Daniel**.” Faculty, Mannes School of Music.

## **C. Robert Clark, Tuba (1965)**

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro. Played with the Charlotte, Greensboro, Winston-Salem and North Carolina symphonies; and The Ice Capades Orchestra and Ringling Brothers' Circus. Played principal tuba with the Army Field Band of Washington, D.C. and the Fort Wayne Philharmonic. Taught at the N.C. Governor's School, High Point College and the University of North Carolina at Greensboro. Director, Junior High Summer Music Workshop at the North Carolina School of the Arts.

## **Philip Dunigan, Flute (1965) Piedmont Chamber Orchestra, Clarion Wind Quintet**

Studied at The Juilliard School. Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Totenberg Chamber Ensemble, Contemporary Chamber Ensemble, Symphony of the Air. Taught at Cape Cod Conservatory, Riverdale School of Music and Queens College, New York. Flutist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

# Music faculty

## **Anne Epperson, Piano (1976)**

B.A. College of Notre Dame; M.M. Louisiana State University; additional study at Juilliard School of Music and University of Southern California. Debut as soloist with New Orleans Philharmonic — 1958. Winner National Federation of Music Clubs Biennial Student Award — 1967. Member Sigma Alpha Iota, Pi Kappa Lambda, Phi Kappa Phi honoraries and listed in 1967-68 edition of Who's Who Among Students in American Colleges and Universities. Has served as staff accompanist for Western Opera Theatre, Jascha Heifetz Master Class (U.S.C.), Juilliard School of Music, Sarah Lawrence College and Aspen Summer Music Festival. Received special award for outstanding accompaniment in Southern California competition.

## **Nicholas Harsanyi, Conductor, NCSA Orchestra (1971), Director of Orchestral Programs (1977)**

Dean of Music, North Carolina School of the Arts, 1971-1977. B.M., M.M., Franz Liszt Royal School of Music, Budapest, Hungary. Conductor of the Piedmont Chamber Orchestra. Conductor of Second Service Command Symphony, U.S. Army (1941-1945). Violist of the Lener String Quartet and the Roth Quartet. Head of Instrumental Department, Westminster Choir College, Princeton, N.J. (1948-1967). Lecturer of Music, Princeton University (1954-1965). Director and Conductor, Princeton Chamber Orchestra. Conductor, Bach Aria Group (1965-1970). Conductor, Trenton and Madison, N.J. Symphonies. Music Director and Conductor, Interlochen Arts Academy Orchestra (1967-1970). Appearances in New York, Canada, and Europe. Recordings for Decca and Vox.

## **James Houlik, Saxophone (1971), Director of Special Programs (1977)**

B.S., New York State University at Fredonia; M.S., University of Illinois. Additional study, Eastman School of Music. Student of Sigurd Rascher. Recitalist, soloist with orchestra and wind groups, saxophone clinician. Frequent performances throughout the United States, Europe and Japan. Recital recording on Golden Crest Records. Former International Coordinator of the World Saxophone Congress. Editor of saxophone music and author of numerous published articles. Music reviewer for Woodwind World Magazine. Music faculty, Ball State University, East Carolina University, Catholic University.

## **James Massie Johnson, Percussion (1965)**

B.M. Cincinnati Conservatory; M.M. (Musicology), Manhattan School of Music. Edited Solo Lute Music of John Dowland. Principal Timpanist, St. Louis and Birmingham Symphonies. Columbia Records. Head of Percussion and Music History Departments, Brevard Music Center. First Distinguished Alumni Award, Brevard Music Center (1969). Outstanding Educators of America Award (1971).

## **Norman Johnson, Opera (1968)**

B.S., M.S., The Juilliard School. Artistic Director and Conductor; Denver Lyric Opera, 1967-72. Conducting staff, Central City Opera Festival, 1962-70. Associate Conductor, Oratorio Society of New York, 1955-64. Coach, Metropolitan Opera National Company, 1965. Faculty, Peabody Conservatory of Music, 1964-68. Visiting faculty, University of Colorado, 1970. Music director and conductor, North Carolina Summer Festival, 1973. Guest conductor, Cincinnati Opera, 1974; Charlotte Symphony, 1976; Augusta Opera, 1977. Conductor, Winston-Salem Symphony Chorale, 1975. Listed, Who's Who in America, beginning 1974-1975 edition.

# Music faculty

## **Joseph Kalichstein, Piano, (1978)**

Early training, Shor Conservatory, Israel. Studies with Edward Steuermann and Llona Kabos at Juilliard. Awards include First Steuermann Memorial Prize, Young Concert Artist Award, First Prize in 1969 Leventritt. In 1975, youngest juror ever on panel for the Queen Elizabeth Competition in Brussels. International concert career and recordings.

## **Mona Larsen, (1977) Basic Musicianship, Literature & Style**

A.B., Brooklyn College. M.M., University of Wisconsin. Served on faculty of Brooklyn College. Conductor, academic and professional choral and orchestral groups, including University of Wisconsin Symphony Orchestra. Member Janus Chorale and Sine Nomine Singers, New York.

## **Robert Listokin, Clarinet (1965) Piedmont Chamber Orchestra, Clarion Wind Quintet**

Studies at Juilliard with Daniel Bonade. Graduated 1956 with first prize. Clarinetist with Symphony of the Air, Columbia, RCA and other recording orchestra. Chamber music with Aeolian Chamber Players, New York Festival Winds, New York Chamber Soloists, Clarion Wind Quintet. Toured extensively in U.S. & South America as soloist with the Claremont String Quartet, Razoumovsky Quartet, and the Piedmont Chamber Orchestra. Chamber music recordings on Everest, Columbia, CRI, Golden Crest, and a solo recording on Golden Crest Records.

## **Vartan Manoogian, Violin (1969) Piedmont Chamber Orchestra**

Studied with Ivan Galamian in N.Y. at Juilliard School. First prize with distinction from National Conservatory in Paris, France and Chigiana Academy in Siena, Italy. In Switzerland, as-

sistant concertmaster with Lausanne Chamber Orchestra and later concertmaster of the Suisse Romande Orchestra with Ernest Ansermet. Concertized throughout Western Europe, nine South American countries, Japan and U.S. Member of Pablo Casals Festival in Puerto Rico. First prize winner as chamber music coach at the Coleman Chamber Music Competition in Pasadena, California. Visiting Professor at the Indiana University in Bloomington.

## **Jonathan Marcus, Visiting Instructor of Guitar (1978)**

Early study with Rey de la Torre, New York. 1965-1968: Master classes and private lessons with Oscar Ghiglia. Additional private study with Christopher Parkening and Pepe Romero. 1967-1969: Creative Associate with the Society for the Creative and Performing Arts, State University of New York at Buffalo. 1971-1978; Faculty, USC Community Schools of the Performing Arts and USC School of Music.

## **Robert Marsh, Cello (1977)**

A.B. (magna cum laude, Regents Honor Award) and M.M., Hartt College of Music. Principal cello, Atlanta, Cincinnati, Dallas, Oklahoma City Symphony Orchestras. Assistant principal cello, New Orleans Philharmonic, Hartford (Conn.), Seattle Symphony Orchestras. Teacher of cello at Southern Methodist, Oklahoma City and Mercer Universities.

## **Raymond Mase, Trumpet (1977)**

B.M. New England Conservatory of Music. Member of the American Brass Quintet (1973). Member of American Symphony and Music Aeterna Orchestra. Performed with the New York Philharmonic, Boston Symphony, Boston Opera, New York City Ballet. Soloist with the Boston Pops. Founding member of the New York Cornett and Sackbut Ensemble, a group specializing in the performance of early music on original instruments. Prin-

# Music faculty

cipal trumpet in the revival of Scott Joplin's opera, "Treemonisha," and with the Martha Graham Dance Company. On the faculty of the Aspen Music School and Brooklyn college.

## **Clifton Matthews, Piano (1968)**

Early studies at the Conservatory of Kansas City with Wiktor Labunski; B.S., M.S., Juilliard School of Music, student of Irwin Freundlich. Studied also with Victor Babin at Aspen and Tanglewood; with Friedrich Wuehrer at Hochschule für Musik, Munich, under Fulbright grant; with Guido Agosti at Accademia Chigiana in Siena where he was a recipient of the Casella Prize. Concerts throughout Europe and United States. Music faculty, Skidmore College, University of North Carolina at Chapel Hill.

## **Bruce Moss, Basic Musicianship, Secondary Piano, Accompanying (1973)**

H.S. and B.M. degrees N.C.S.A. Recipient of Fogel, Packer, Mary Biddle Duke grants for study. M.M. degree Juilliard School. Study with Howard Aibel, Irwin Freundlich and with Samuel Sanders in accompanying. Co-winner of New York Piano Congress with debut in Carnegie Hall. Performed for classes of Janice Harsanyi, Licia Albenese, Jenny Tourel, and Dorothy Delay.

## **John S. Mueller, Organ and Harpsichord (1967)**

B.M., Oberlin College; M.M., University of Michigan; D.M.A., Boston University. Studied under Arthur Poister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with Helmut Walcha, Germany. Formerly taught at Flora MacDonald College, Longy School of Music. University organist and choirmaster, Harvard University summer school. Head of organ department, Salem College.

## **Matilda Nickel, Movement and Acting (1974)**

B.M., M.M., American Conservatory, Chicago. Fulbright Fellowship for study in Germany. Debut, Wigmore Hall, London. Tours of Europe and North America. Leading roles with opera companies in Seattle, Honolulu, San Diego, Denver, Chicago, Baltimore, Washington. Created leading soprano role in Dominick Argento's "Colonel Jonathan the Saint," Soloist. Music in Our Time series. Composers' Forums, New York City and Composers' Conference, Bennington. Awards from Sullivan Foundation and National Federation of Music Clubs. Faculty, Interlochen Music Camp and Ohio State University.

## **Russell Peck, Literature & Style, Composition, Conductor (1977)**

B.M. (magna cum laude), M.M., D.M.A., University of Michigan. Served on faculties of Eastman School of Music, Northern Illinois University, Ford Foundation Composer-in-Residence, Herricks School (67-69), Indianapolis Symphony Orchestra (71-73), Lincoln Center professional resource person (68-69). Works performed by major orchestras and chamber ensembles of U.S. and Europe. Published by Carl Fischer, E.B. Marks, New York; M.M. Cole, Chicago; Editors Joubert, Paris. Recordings by Advance, CRI, Reference Recordings, Inc.

## **Sally Peck, Viola (1975) Piedmont Chamber Orchestra**

Scholarship studies at University of Utah, San Francisco Conservatory and Aspen Institute. Protege of master violist William Primrose. Performed chamber concert tours with Griller String Quartet (1948-1950). Principal violist, Utah Symphony (1950-1975); performed most major viola works as soloist with the symphony and was viola soloist for Vanguard recording of

# Music faculty

Ralph Vaughan Williams "Flos Campi." Recorded ninety major orchestral works and toured USA, Europe and South America. Artist faculty member Music Academy of the West ten seasons, Sun Valley Music Camp, Taos School of Chamber Music. Co-founder and instructor Treasure Mountain Festival of Arts. Associate professor of music. University of Utah (1950-1975). Principal violist Ballet West Opera, and member Utah String and Piano Quartets.

### **Patricia Pence-Sokoloff, Harp (1968)**

B.S., State University, Westchester, Pa. Professional study. University of Pa.; Temple University; University of Colorado; North Carolina University, Chapel Hill; Harvard University. Student of the late Carlos Salzedo; Edna Phillips, principal harpist for Philadelphia Orchestra; Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp, University of North Carolina at Chapel Hill and Salem College and National Music Camp. Interlochen, Michigan. Principal harpist, Winston-Salem Symphony. Director of the NCSA Harp Ensemble in Italy. Harp instructor for Salem Summer School, Asolo, Italy.

### **Lynn Peters, Double Bass (1972) Piedmont Chamber Orchestra**

B.M.E., M.M., (double bass). Indiana University. Student of Murray Grodner. Played with the Colorado Philharmonic, the Milwaukee Symphony and the Detroit Symphony Orchestra. Taught in the public schools and the Music for Youth in Milwaukee. Taught as an assistant at Indiana University. Played in the Baroque Adlib Quartet in Detroit. Head of double bass department at Brevard Music Center. Instructor of double bass at University of North Carolina at Greensboro. Double bassist with Piedmont Chamber Orchestra.

### **Mark Popkin, Bassoon (1965) Piedmont Chamber Orchestra, Clarion Wind Quintet**

A.B. Brooklyn College, M.S. Stevens Institute of Technology. Student of Manuel Zegler and Simon Kovar. Played with New York City Center Opera and Ballet orchestras, Houston and New Jersey Symphonies, Symphony of the Air, Musica Aeterna and Festival Orchestras, the Mostly Mozart Festival orchestra, the Chamber Music Society of Lincoln Center, New York Chamber Orchestra, Festival Casals, Master Virtuosi of New York, the 'Y' Chamber Orchestra, The New York Philharmonic. Recordings with the Columbia and RCA Victor recording orchestras, Golden Crest Records, Educo Records. Former faculty member of Queens College of the City University of New York. Visiting instructor at Duke University. Publications by the Instrumentalist Co., Music Teachers National Association and the Theodore Presser Co.

### **Vance Reger, Oboe (1978)**

1977-78, Assistant principal oboe, Cleveland Orchestra; 1976-77, English horn, Los Angeles Chamber Orchestra, 1974-76, principal oboe, New Jersey Symphony; 1973-74 summers with the Blossom Festival and studies with principals of the Cleveland Orchestra; 1969-72, Studies at the Cleveland Institute of Music, Oboe with John Mack, Chamber Music with Robert Mandell and Myron Bloom, Orchestral training with James Levine; 1967-69, studies in oboe with William Criss, studies in chamber music with Mitchell Lurie. 1976-77, acted in resident melodrama theatre company (Knott's Berry Farm Birdcage Theatre), also appeared in such musicals as Oklahoma, Jesus Christ Superstar, The Fantasticks, and Once Upon A Mattress.

# Music faculty

## **Elaine Lee Richey, Violin (1974) Piedmont Chamber Orchestra**

Graduate of the Oberlin Conservatory and the Curtis Institute of Music. Assistant to Ivan Galamian at Curtis and at the Meadowmount School. Winner of the Walter Naumberg Competition. Former Concertmaster, New Haven and Charlotte Symphonies. First Violinist of the Razoumovsky Quartet. Artist in residence as teacher, soloist and with the Razoumovsky at Snowbird for the University of Utah Summer Institute of the Arts.

## **Ronald Rudkin, Theory (1978)**

BM, NC-ECU; MM, Univ. of Mich; Graduate Teaching Fellow, Univ. of Mich. Professional playing with the Nashville Symphony Orchestra; Nashville Pro Musica; Opryland, U.S.A. Numerous recordings for T.V. and record albums. Free lance chamber orchestras, dance and jazz bands. Member of Phi Mu Alpha, Phi Kappa Lambda, Phi Kappa Phi, Kappa Delta Pi, Nashville, TN Federation of Musicians. Instructor of Music (1974-present) Tennessee Technological Univ.

## **Sherwood Shaffer, Literature & Style, Composition (1965)**

B.M. Curtis Institute of Music; M.M., Manhattan School of Music. Composition student of Flagello, Giannini, Martinu. Piano student of V. Sokoloff; musicology student of J. Braustein. Taught at Manhattan School of Music. Composer, conductor and musicologist. Published compositions, major performance credits in U.S., Canada and Europe. Outstanding Educators of America awards, 1972, 1974.

## **Jesus Silva, Guitar (1965)**

Graduate of National Conservatory of Music, Mexico City. Stu-

dent of Segovia. Concert guitarist and recording artist. Director of Evening Music School of National Institute of Fine Arts, Mexico City. Professor at National Conservatory of Music and University of Mexico. Taught at Brooklyn Music School. Fellow of Classical Guitar Society of New York. Outstanding Educators of America Award, 1974.

## **Robert Ward, Composition (1967) On Leave**

Composer; conductor; B.M., Eastman School of Music; certificate, Juilliard School of Music; D.F.A., Duke University. Received Pulitzer Prize for opera "The Crucible" (1962) and John Simon Guggenheim Memorial Fellowships three years. Assistant to president and faculty member. The Juilliard School; Music director, Third Street Music School Settlement, Conductor. Doctor's Orchestral Society of New York. Executive Vice President and Managing Editor. Galaxy Music Corporation and Highgate Press. Presently board member. Galaxy Music Corporation. Highgate Press of New York. Martha Baird Rockefeller Fund for Music, National Institute of Arts and Letters. Consultant. National Endowment for the Arts; Chancellor, NCSA, 1967-1974. Honorary Doctor of Music from the Peabody Institute of Music. 1975; N.C. Award in Fine Arts, 1975.

## **Sally Jamison, Piano Technician (1978)**

North Carolina School of the Arts orchestra, with  
Nicholas Harsanyi, conducting.



# MUSIC

## Guest Artists

Throughout the academic year, distinguished musicians visit the campus for performances, master classes and informal instructional sessions. Of primary importance is the communication between the students and professionals of the highest rank. During the 1977-78 year, visiting artists included: Guido Agosti (prominent Italian pianist-teacher); David Bean (concert pianist); Norman Bentley (solo flute, U.S. Army Band); John Gosling (Conductor, North Carolina Symphony); Itzhak Perlman (concert violinist); Razoumovsky String Quartet; Samuel Sanders (leading pianist-accompanist); David Shifrin (clarinetist, University of Michigan); David Starobin (concert guitarist); Harald Vogel (Director, North German Organ Academy); Ransom Wilson (concert flutist).



Guido Agosti conducts a master class.

# Piedmont Chamber Orchestra

## Music Affiliates

The School of Music faculty represents a wealth of professional performance experience. Faculty artists, who maintain active concert careers throughout this country and abroad, perform frequently in programs on campus. The Piedmont Chamber Orchestra is a distinguished professional ensemble supported by the National Endowment for the Arts

and the NCSA Foundation. As an affiliate of the North Carolina School of the Arts, the core of the orchestra is drawn from the faculty of the School of Music. The nationally known Clarion Wind Quintet is in residence at the School, and its members are all teachers in the wind area. The professional activities of the School of Music faculty serve as an inspiration and example for the student body.



# MUSIC

## Facilities

The School of Music has quarters in the original building of the School of the Arts and in the newly constructed Workplace which was opened in the Spring of 1978. Both contain teaching studios, practice rooms, offices, rehearsal rooms and classrooms, and two piano laboratories for classroom instruction.

Crawford Hall was recently remodeled into a modern, air-conditioned concert auditorium. It houses the new Sarah Graham Kenan Organ which was designed specifically for Crawford Hall by Charles Fisk. Chamber and solo recitals are presented in the more intimate 55-seat Recital Hall. Under construction directly adjacent to Crawford Hall is a fully equipped professional recording studio.

Opera productions take place in Agnes de Mille Theatre which is also the location of collaborative efforts with the Schools of Dance and Drama.

A major feature of the recently dedicated Workplace is the Semans Library which contains 40,000 volumes in its general collection, 22,000 recordings, 20,000 scores, the complete works of over fifty composers, listening and studying facilities.



# MUSIC

## Courses of Study

The School of Music awards: the Bachelor of Music Degree; the College Diploma in Music; and the High School Diploma with a concentration in Music.

### Bachelor of Music Degree

This degree program is especially recommended for those who will wish to pursue graduate work, and for those desiring not only musical preparation, but also the added perspectives and skills developed in a liberal arts curriculum. It includes the specific academic courses listed under the requirements for each major.

The program of study leading to the Bachelor of Music Degree consists of three phases, all of which are concurrent with private lessons and extensive performance experience:

**Phase I\*** Basic Musicianship: Development of fundamental skills in reading and interpreting notation.

**Phase II\* Studies in style, repertoire, specialized skills courses, and electives:** This phase may begin at any time after proficiency in Phase I Basic Musicianship is established.

**Phase III The Final Year:** a culmination of musical training and an “opening forward” to the experience

of music as a profession. The individualized curriculum for each student may include: pre-professional activities, special performance projects, apprenticeship programs, courses in preparation for graduate study, career strategies for survival and success in the various branches of music, and other courses and projects. The professional expertise of the entire faculty is available to the student in constructing and pursuing the course of study.

### \*Independent study of the Basic Music Repertoire:

Also, for each style course in Phase II there is a list of required major repertoire of the period. As prerequisite for these courses, all students must pass a test in which they demonstrate their ability to recognize this repertoire from recorded examples. Since knowledge of known repertoire is prerequisite to the courses, students must undertake in advance the independent study necessary for success on the examination.

# MUSIC

## Diploma in Music (College)

The Diploma Program is designed for those who wish to concentrate entirely in musical studies. It includes all components of the music curriculum for the Bachelor of Music Degree, and requires no courses outside the School of Music. However, students may elect or audit academic courses after consultation with a representative of the Department of Academic Studies and with the approval of the Dean of Music.

## High School Diploma

All pre-college students follow the full curriculum leading to the North Carolina state high school diploma (see catalogue description for High School Academics) with concentration in Music as follows:

**Music 400 Private Instruction** (every term)

**Music 590 Studio Class** (every term)

**Music 101 Basic Musicianship** (until completion) ½ unit per year

**Music 574 Chorus or Music 576 Chamber Chorus** (three terms)

**Ensemble as assigned** (every term)

Pre-college students who complete Music 101 and three terms of Music 574 or 576 prior to graduation from high school may proceed to Phase II of the

curriculum (for high school units) upon recommendation of the faculty and approval by the Dean. They will receive advanced college placement for work in Phases I and II at the time of enrollment into the North Carolina School of the Arts College Division.

## Opera Program for Advanced Students

This program is open to advanced voice students. The curriculum includes rehearsals and performances, coaching, diction and languages, classes in acting, movement, advanced vocal repertoire, special sessions on costume, makeup, fencing.

Students may select various offerings or take the complete program for 12 credits. Tuition will be the same for one or all of the courses. See page 128 for opera tuition and fees.

## Special Students

The School of Music offers private instruction on instruments and voice and course work for special students who qualify.

Admission is by permission of the instructor and approval of the Dean. See Admissions Procedure and Special Student Fees.

## Student Performance

Performance is the ultimate concern in the School of Music. The program is designed to provide the broadest possible performance opportunities for each student. The Symphony Orchestra, Wind Ensemble, Chamber Chorus, Jazz Ensemble, Percussion Ensemble, Opera Workshop, and chamber groups in every medium provide traditional group performance experiences through regular rehearsals and frequent performances. Student solo and chamber performances are presented on the weekly Performance Hour, an important event in the schedule of all music students. Opportunities to perform as soloist with the School of the Arts Orchestra in each of its concerts are open through regularly scheduled concerto competition auditions.

The cooperative efforts with the other professional schools (Dance, Drama, Design and Production) result in important performance experiences. Recent performances have included stage productions of Stravinsky's "Soldier's Tale" and "Crumb's Ancient Voices of Children," and full productions of the ballets "Coppelia," "Giselle" and "Petrushka."

Opportunities for performance outside the School are also important. Many School of Music students

are members of the Winston-Salem Symphony and other regional ensembles. Additionally, students are often temporarily employed through the student agency called "Applause" in commercial, church and chamber music situations.

Collectively, the performance outlets open to music students provide a substantial opportunity for growth toward professionalism.

The courses of study outlined in this catalogue represent a radical departure from the curriculum in effect through the 1977-1978 academic year. On the basis of individual counselling, all music students who entered the School prior to Fall, 1978 should declare their intention to pursue either the previous curriculum or the new program.

# MUSIC

## Requirements by Major

### Strings

Total Credits 129

Music: 99 minimum;

\*Academics: 30 minimum

### Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 574 Chorus or 576 Chamber Chorus	
Large and/or small ensemble as assigned	3
minimum	3
Academic Studies Requirements: 2 courses per term	
English — 101, 102, 103	6
Electives	6

### Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Style Courses	15
Large and/or small ensemble as assigned	6
minimum	6
MUS 568 Orchestral Repertoire for Strings	3
MUS Electives	3
Academic Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

### Woodwinds

Total Credits 132

Music: 102 minimum;

\*Academics: 30 minimum

### Phase I

	Credits	Credits	
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101 Basic Musicianship	6	MUS 201-205 Literature and Style Courses	15
MUS 574 Chorus or 576 Chamber Chorus		Large and/or small ensemble as assigned	3
Large and/or small ensemble as assigned	3	minimum	3
minimum	3	MUS 588 Symphonic Repertoire for Winds	6
Academic Studies Requirements: 2 courses per term		Music Electives	3
English 101, 102, 103	6	Academic Studies Requirements: 2 courses per term 1 year	12
Electives	6	1 course per term 1 year	6

### Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently.

\*Academic Studies Requirements:

	Credits
Humanities (English)	6 minimum
Social Sciences	2 minimum
Math/Natural Sciences	2 minimum

The remaining 20 credit hours required may be chosen freely from the Academic Department offerings.

# MUSIC

## Saxophone

Total Credits 123

Music: 93 minimum:

\*Academics: 30 minimum

## Phase I

### Phase II

### Phase III

MUS 400 Major Instrument

MUS 590 Studio Class

MUS 101 Basic Musicianship

MUS 574 Chorus

or 576 Chamber Chorus

Large and/or small ensemble

and Saxophone ensemble

as assigned

minimum

Academic Studies Requirements:

2 courses per term

English 101, 102, 103

Electives

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

# Music

## Voice

Total Credits: 150  
 Music: 113 minimum.  
 \*Academics: 37 minimum

### Phase I

	Credits
MUS 400 Voice Instruction	9
MUS 590 Studio Class	3
MUS 574 Chorus or 576 Chamber Chorus	minimum 3
MUS 101 Basic Musicianship	6
MUS 171, 172, 173 Acting and Movement	6
Academic Studies Requirements: 2 courses per term	3
English 101, 102, 103	6
Foreign Language	9

### Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

## Piano

Total Credits 128  
 Music: 98 minimum;  
 \*Academics: 30 minimum

### Phase II

	Credits
MUS 400 Voice Instruction	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Style Courses	15
MUS 278 Keyboard for Singers	3
MUS 271, 272, 273; 371, 372, 373 Vocal Lit. (Lieder/Oratorio)	5
MUS 274, 275, 276 Opera Literature	3
MUS 574 Chorus or 576 Chamber Chorus	minimum 6
MUS 270, 370 Diction	6
MUS Electives	3

Academic Studies Requirements:  
2 courses per term 1 year      13  
1 course per term 1 year      9

### Phase II

	Credits	Credits	
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
Accompanying		(Music 158 or 258)	3
MUS 101 Basic Musicianship	6	MUS 201-205 Literature and Style Courses	15
MUS 574 Chorus or 576 Chamber Chorus	3	MUS 151, 152, 153, 251, 252, Piano Literature	5
Chamber Music as assigned	minimum 1-3	Chamber Music as assigned	minimum 2-6
Academic Studies Requirements: 2 courses per term		Electives	3
English 101, 102, 103	6	Academic Studies Requirements: 2 courses per term 1 year	12
Electives	6	1 course per term 1 year	6

Academic Studies Requirements:  
2 courses per term 1 year      12  
1 course per term 1 year      6

### Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*Academic Studies Requirements:

	Credits
Humanities (English)	6 minimum
Social Sciences	2 minimum
Math/Natural Sciences	2 minimum

The remaining 20 credit hours required may be chosen freely from the Academic Department offerings.

# Music



## Organ

Total Credits 136  
Music: 106 minimum;  
\*Academics: 30 minimum

### Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 574 Chorus or 576 Chamber Chorus	3
MUS 300 (Piano)	3
Academic Studies Requirements: 2 courses per term	
English 101, 102, 103	6
Electives	6

### Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 574 Chorus or 576 Chamber Chorus	3
MUS 201-205 Literature and Style courses	15
MUS 158 Accompanying	3
MUS 377 Choral Conducting	6
MUS 131, 132 Organ Literature and History (required) plus 2 of the following 4: 133, 231, 232, 233	2
MUS 234, 235, 236 Improvisation and Continuo Playing	3
Academic Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

### Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

#### \*Academic Studies Requirements:

	Credits
Humanities (English)	6 minimum
Social Sciences	2 minimum
Math/Natural Sciences	2 minimum

The remainder 20 credit hours required may be chosen freely from the Academic Department offerings.

# Music

## Harp

Total Credits 120

Music: 90 minimum;

\*Academics: 30 minimum

### Phase I

	Credits
MUS 400 Major Instrument	9
MUS 101 Basic Musicianship	6
MUS 300 (Piano)	
(3 terms or proficiency)	3
MUS 574 Chorus	
or 576 Chamber Chorus	3
Academic Studies Requirements:	
2 courses per term	
English 101, 102, 103	6
Electives	6

### Phase II

	Credits
MUS 400 Major Instrument	18
MUS 300 (Piano)	
(3 terms or proficiency)	3
MUS 201-205 Literature	
and Style Courses	15
Large and/or small ensemble	
as assigned	minimum
MUS Electives	3
Academic Studies Requirements:	
2 courses per term 1 year	12
1 course per term 1 year	6

### Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*Academic Studies Requirements:

	Credits
Humanities (English)	6 minimum
Social Sciences	2 minimum
Math/Natural Sciences	2 minimum

The remaining 20 credit hours required may be chosen freely from the Academic Department offerings.



# Music



## Percussion

Total Credits 126  
 Music: 96 minimum;  
 \*Academics: 30 minimum

### Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 574 Chorus or 576 Chamber Chorus	3
Large and/or small ensemble and Percussion Ensemble as assigned	minimum 3
Academic Studies Requirements: 2 courses per term	
English 101, 102, 103	6
Electives	6

### Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*Academic Studies Requirements:

	Credits
Humanities (English)	6 minimum
Social Sciences	2 minimum
Math/Natural Sciences	2 minimum

The remaining 20 credit hours required may be chosen freely from the Academic Department offerings.

## Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Style Courses	15
Large and/or small ensemble and Percussion Ensemble as assigned	minimum 6
Music Electives	3
Academic Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

# MUSIC

## Guitar

Total Credits 126

Music: 96 minimum.

\*Academics: 30 minimum

### Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 574 Chorus or 576 Chamber Chorus	3
Small ensemble as assigned	minimum 1-3
Academic Studies Requirements: 2 courses per term	
English 101, 102, 103	6
Electives	6

### Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Style Courses	15
MUS 306 Style and Literature: Renaissance	3
MUS 221, 222, 223: Guitar Literature	3
Small ensemble	
as assigned	minimum 2-6
Music Electives	3
Academic Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

## Composition

Total Credits: 138

Music: 108 minimum:

\*Academics: 30 minimum

### Phase I

	Credits
MUS 400 Composition Class	9
MUS 110 Analysis and Composition Techniques	3
MUS 101 Basic Musicianship	6
MUS 300 (Piano) (3 terms or proficiency)	3
MUS 201-205 Literature and Style Courses	15
MUS 574 Chorus or 576 Chamber Chorus	3
MUS 211, 212, 213 Instrumental Techniques	3
MUS 314 Orchestration	6
MUS 317 Instrumental Conducting or 377 Choral Conducting	6
Academic Studies Requirements: 2 courses per term	
English 101, 102, 103	6
Electives	6

### Phase II

Credits

MUS 400 Composition Class	18
MUS 210, 310 Analysis and Composition Techniques	6
MUS 300 (Piano) (3 terms or proficiency)	3
MUS 201-205 Literature and Style Courses	15
MUS 574 Chorus or 576 Chamber Chorus	3
MUS 211, 212, 213 Instrumental Techniques	3
MUS 314 Orchestration	6
MUS 317 Instrumental Conducting or 377 Choral Conducting	6
Academic Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

## Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

\*Academic Studies Requirements:

	Credits
Humanities (English)	6 minimum
Social Sciences	2 minimum
Math/Natural Sciences	2 minimum

The remaining 20 credits required may be chosen freely from the Academic Department offerings.

## Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

\*Academic Studies Requirements:

	Credits
Humanities (English)	6 minimum
Social Sciences	2 minimum
Math/Natural Sciences	2 minimum

The remaining 20 credit hours required may be chosen freely from the Academic Department offerings.



# MUSIC

## Course Descriptions

### **MUS 100 Applied Music Lessons for Matriculated Students**

**½ hour per week  
1 credit per term**

The School of Music makes available to majors of the other schools private instruction on instruments or voice.

Prerequisite: permission of the instructor, approval of the Dean and additional fee.

### **MUS 200 Secondary Instrument (Elective)**

**(½ hour per week)  
(1 credit per term)**

A student may elect to study an instrument other than his or her major instrument. All non-keyboard majors are urged to study the piano as a second instrument. Violinists are encouraged to study viola. Saxophonists are encouraged to study clarinet and/or flute.

Prerequisite: permission of the Dean and additional fee.

### **MUS 300 Secondary Instrument (Required)**

**(½ hour per week)  
(1 credit per term)**

Students majoring on certain instruments and in composition are required to study a second instrument (usually piano) as an indispensable part of the learning process in the study of their major subject. Consult the requirements for each major.

### **MUS 400 Private Instruction**

**(1 hour per week)  
(3 credits per term)**

Private instruction on major instrument.

### **MUS 500 Private Lessons for Non-matriculated Students**

**(1 hour per week)  
(3 credits per term)**

Private instruction in instruments, voice or composition for special students.

Prerequisite: permission of the instructor, approval of the Dean and special student fee.

### **MUS 590 Studio Class**

**(1 hour per week)  
(1 credit per term)**

Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular instrument or voice, such as reed making for oboists. Required of all performance majors every term during Phases I and II.

### **MUS 101 Basic Musicianship**

**(6 credits)**

Notation and vocabulary, sight singing and ear training, rhythmic skills and keyboard studies. For non-keyboard majors a basic orientation to the keyboard as a study tool is provided. For keyboard majors, the keyboard component includes sight-reading, harmonic progressions, transposition and improvisation.

Each student will be assigned to the appropriate portions of this course on the basis of placement examinations. The number of class hours required will vary according to the needs of each student as reflected in the placement examinations.

Under normal circumstances, the student should complete the materials of the course in three terms or less.

No student will be permitted to proceed to Phase II of the program without passing a rigorous examination concerning all aspects of this course.

### **Literature and Style Courses**

**(1 term each course)  
(3 credits per term)  
(4 hours per week)**

Studies in the performance practices of the various periods of music. Lecture/demonstration sessions devoted to the historical, stylistic, and aesthetic principles of the period alternating with practical performance laboratory experience, or research projects, or projects in analysis and composition techniques

# MUSIC

depending upon the student's major interest. Each course is supervised by a lecturer assisted by various members of the faculty, guest lecturers and performers, and advanced students.

### **Music 201 Literature and Style of the Baroque Period**

### **Music 202 Literature and Style of the Classical Period**

### **Music 203 Literature and Style of the Romantic Period**

### **Music 204 Literature and Style of the Modern Period**

### **Music 205 Literature and Style of the Contemporary Period**

Prerequisite: Music 101 and

knowledge of appropriate portion of the Basic Repertoire list.

### **MUS 306 Style and Literature of The Renaissance Period**

**(1 term)**  
**(3 credits per term)**  
**(4 hours per week)**

Studies in the performance practice of the Renaissance period of Music. Lecture/demonstration sessions devoted to the historical, stylistic, and aesthetic principles of the period alternating with practical performance, laboratory experience, or research projects, or projects in analysis and composition techniques depending upon the student's major interest. The course is supervised by a lecturer assisted by various members of the faculty, guest lecturers and performers and advanced students.

Prerequisite: Music 201, 202. Required of all guitar majors

### **MUS 509 Chamber Music**

**(1 credit per term)**  
**(1 class hour per week)**  
**(3 rehearsal hours**  
**per week)**

Study, preparation, and performance of representative works from the chamber music repertoire.

Prerequisite: audition/assignment

### **MUS 508 Orchestra**

**(1 credit per term)**  
**(7½ hours per week)**

Preparation and public performance of representative works from the symphonic literature including opera and dance. Performances on and off campus.

Prerequisite: audition/assignment

### **MUS 586 Wind Ensemble**

**(1 credit per term)**  
**(6 hours per week)**

Preparation and public performance of representative works for wind ensemble. Performances on and off campus.

Prerequisite: audition/assignment

### **MUS 585 Saxophone Ensemble**

**(1 credit per term)**  
**(1 class hour)**  
**(3 rehearsal hours)**

Preparation and public performance of a wide variety of literature for saxophone ensembles. Performances on and off campus.

Prerequisite: audition/assignment

### **MUS 587 Brass Ensemble**

**(1 credit per term)**  
**(4 hours per week)**

Preparation and public performance of representative works for Brass Ensemble. Performances on and off campus.

Prerequisite: audition/assignment

# MUSIC

<b>MUS 549 Percussion Ensemble</b>	<b>(2 1½ hour meetings per week)</b> <b>(1 credit per term)</b>	Voice majors are required to take a minimum of 9 credits in either MUS 574 or 576. Prerequisite: audition/assignment
Preparation and performance of percussion music for combination of two to nine players. Required of all percussion majors each term through Phase II.		
<b>MUS 505 Jazz Ensemble</b>	<b>(3 hours per week)</b> <b>(1 credit per term)</b>	<b>MUS 575 Opera Workshop</b> <b>(6 hours per week)</b> <b>(1 credit per term for 3 terms)</b>
Preparation and performance of works for large and small ensemble utilizing arrangements and improvisation. Performances on and off campus. Prerequisite: audition/assignment	Preparation and public performance of fully staged opera productions in cooperation with the School of Design and Production. Workshop productions of opera scenes from several operas with students learning a variety of roles. Prerequisite: audition/assignment	
<b>MUS 574 Chorus</b>	<b>(2 hours per week)</b> <b>(1 credit per term)</b> <b>(3 terms)</b>	<b>MUS 568 Orchestral Repertoire (Strings)</b> <b>(2 hours per week)</b> <b>(3 terms)</b> <b>(1 credit per term)</b>
Reading and rehearsal of representative choral works from the Renaissance through the Romantic period. 3 terms required of all new students. May be continued as an elective. Voice majors are required to take a minimum of nine credits in either Music 574 or 576.	Study of standard orchestral repertoire including ballet and opera by instrument (violin, viola, cello, and bass) with emphasis on style and technical problems. 3 terms required of all string majors. May be continued as an elective. Prerequisite: audition/assignment	
<b>MUS 578 Vocal Ensemble</b>	<b>(1 credit per term)</b> <b>(3 hours per week)</b>	<b>MUS 588 Orchestral Repertoire for Woodwinds and Brass</b> <b>(6 terms)</b> <b>(2 hours per week)</b> <b>(1 credit per term)</b>
Preparation and public performance of chamber vocal music from all periods of vocal literature. Prerequisite: audition/assignment	Reading and study of wind parts of orchestral literature with emphasis on Romantic and 20th Century repertoire. 6 terms required of all wind and brass majors. Prerequisite: audition/assignment	
<b>MUS 576 Chamber Chorus</b>	<b>(4 hours per week)</b> <b>(1 credit per term)</b>	<b>MUS 271, 272, 273; 371, 372 Vocal Literature</b> <b>(1 term each course)</b> <b>(1 credit per term)</b> <b>(2 hours per week)</b>
Preparation and performance of choral works from the Renaissance through the Modern period for unaccompanied chorus and chorus with instruments. Performances on and off campus.	A survey of the solo song and oratorio literature from the major	

stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

**Music 271 Baroque Period**

**Music 272 Classical Period**

**Music 273 Romantic Period**

**Music 371 Modern Period**

**Music 372 Contemporary Period**

Whenever possible, each term will coincide with its counterpart in the 201-205 series of Literature and Style.

Required for all voice majors.

Prerequisite: Music 101

**MUS 270 Vocal Diction I**

**(1 credit per term)  
(2 hours per week)**

Study of principles of diction for singers. Phonetics and sound production as applied to singing in English, French, German, and Italian.

3 terms required of voice majors.

Prerequisite: open only to voice majors.

**MUS 370 Vocal Diction II**

**(1 credit per term)  
(2 hours per week)**

Continuation of Music 270

3 terms required for all voice majors.

Prerequisite: Music 270

**MUS 171, 172, 173 Acting and Movement for Singers**

**(3 terms)  
(2 hours per week)  
(1 credit per term)**

Basic acting technique to familiarize the student with stage movement and character development.

3 terms required for all voice majors.

Prerequisite: Music 101

**MUS 274 Opera Literature**

**for Singers I**

**(2 hours per week)**

**(1 credit)**

A performance laboratory dealing with major opera scores from the Baroque through Mozart.

Required for all voice majors.

Prerequisite: Music 201 and 202

**MUS 275 Opera Literature**

**for Singers II**

**(2 hours per week)**

**(1 credit)**

Continuation of Music 274. Operas of the 19th century with emphasis on works by Rossini, Verdi, Berlioz, Mussorgsky and Wagner.

Required for all voice majors.

Prerequisite: Music 203 and 274

**MUS 276 Opera Literature**

**for Singers III**

**(2 hours per week)**

**(1 credit)**

Continuation of Music 275. Operas from Debussy to the present with emphasis on works by Richard Strauss, Berg, Janacek, Stravinsky, Britten and representative American composers.

Required for all voice majors.

Prerequisite: Music 275 and 204

**MUS 374 Acting**

**for Opera Singers**

**(3 2-hour meetings  
per week)**

**(1 credit per term)  
(3 terms)**

Acting concepts and stage movement techniques adapted to the requirements of operatic singing.

Prerequisite: Music 275 and permission of the instructor.

# Music

<b>MUS 379 Vocal Pedagogy</b>	<b>(1 term)</b>	
	<b>(2 hours per week)</b>	
	<b>(1 credit)</b>	
The study of the vocal mechanism; fundamentals of singing; demonstration of various age characteristics in laboratory sessions; teaching materials and studio practice.		Required for all piano majors.
Prerequisite: 9 terms of Music 400 (Voice)		Prerequisite: Music 101
		Whenever possible, each term will coincide with its counterpart in the 201-205 series of Literature and Style.
<b>MUS 278 Keyboard for Singers</b>	<b>(2 hours per week)</b>	<b>(1 term)</b>
	<b>(1 credit)</b>	<b>(2 hours per week)</b>
		<b>(1 credit)</b>
The study of the piano with the objective of providing the singer with the ability to play simple vocal accompaniments.		Objectives, methods, psychology, texts, and repertoire utilized in teaching private and group piano to beginners.
3 terms required for all voice majors.		Prerequisite: 9 terms of Music 400 (Piano)
Prerequisite: Music 101		
<b>MUS 151, 152, 153; 251, 252</b>	<b>(1 term each course)</b>	<b>(1 term)</b>
<b>Piano Literature</b>	<b>(1 credit per term)</b>	<b>(1 credit)</b>
	<b>(2 hours per week)</b>	<b>(2 hours per week)</b>
Survey of the piano works of the major composers of each stylistic period with detailed analysis and performance of representative masterpieces.		Continuation of Music 257.
<b>Music 151 Keyboard music of the Baroque traditionally played on the piano with emphasis on J.S. Bach, G.F. Handel, and D. Scarlatti.</b>		Prerequisite: Music 257
<b>Music 152 The Viennese Classical Sonata: Haydn, Mozart, Beethoven.</b>		<b>MUS 458 Dance Accompanying</b>
<b>Music Nineteenth Century Romanticism: Schubert, Mendelssohn, Chopin, Schumann, Liszt, Brahms.</b>		<b>(1 term)</b>
<b>Music 251 Piano Music of the First Half of the 20th Century: Debussy, Ravel, Stravinsky, Bartok, Hindemith, Prokofieff, Schonberg, Berg, Webern, Ives.</b>		<b>(1 credit)</b>
<b>Music 252 Piano Music since World War II: Stockhausen, Berio, Boulez, Carter, etc.</b>		<b>(2 hours per week)</b>
		<b>(3 lab hours per week)</b>
		<b>(3 terms)</b>
		<b>(1 credit per term)</b>
		Class meetings and private coaching in addition to study of all periods of piano chamber works, basic principles of instrumental accompanying are covered with emphasis on sight-reading, techniques of adapting orchestral reductions and development

# MUSIC

of flexible performance skills.

3 terms required of all college level pianists.

Prerequisite: 6 terms of MUS 400 (Piano) or permission of the instructor.

**MUS 258 Advanced Accompanying**

**(2 class hours per week)  
(3 lab hours per week)  
(1 credit per term for  
3 terms)**

Continuation of Music 158 on an advanced level.

Prerequisite: Music 158

**MUS 355 Vocal Literature  
for Pianists**

**(1 term)  
(2 hours per week)  
(1 credit)**

Study, preparation and performance of literature for voice and piano from the pianist's point of view. Style concepts from early Italian forms, German lieder, French art song, and contemporary repertoire. Analysis of problems in language, breathing, phrasing, and accompanying techniques.

Prerequisites: Music 101, 201, 202

Music 158

**MUS 131 Organ Literature  
and History I**

**(2 hours per week)  
(1 term)  
(1 credit)**

Study of the principles of organ design and construction. Rudiments of temperament and tuning. Examination of a variety of organs in North Carolina.

Prerequisite: Music 101

Required of organ majors

**MUS 132 Organ Literature  
and History II**

**(2 hours per week)  
(1 term)  
(1 credit)**

History of the development of the organ. Examination and evaluation of the work and influence of major organ builders throughout the history of the organ.

Prerequisite: Music 131

Required of organ majors

Two of the following Organ Literature and History courses are required of organ majors. The others may be taken as electives.

**MUS 133 Organ Literature  
and History III**

**(2 hours per week)  
(1 term)  
(1 credit)**

Organ music of France to 1750. Musical forms and textures of the early French composers including Titelouze, Miuer, Boycein, Grigny, Capenin, through Clerambault.

Prerequisite: Music 132

**MUS 231 Organ Literature  
and History IV**

**(2 hours per week)  
(1 term)  
(1 credit)**

Organ Music of Italy, Spain, and England to 1750. National characteristics of the instrument. Major emphasis on music and forms of Gabrieli, Mayone, Frescobaldi, Rossi, Cabezon, Cabanilles, Tomkins, Gibbons, Greene, and Purcell.

Prerequisite: Music 132

**MUS 232 Organ Literature  
and History V**

**(2 hours per week)  
(1 term)  
(1 credit)**

Organ music of the Netherlands and Germany to 1750. Major

# MUSIC

emphasis on the music of Sweelinck, Kerckhaven, Scheidt, Scheidemann, Tunder, Buxtehude, and J.S. Bach.

Prerequisite: Music 132

**MUS 233 Organ Literature  
and History VI**

**(2 hours per week)**

**(1 term)**

**(1 credit)**

Romantic and contemporary music for the organ. Study of romantic and contemporary instrument. Major emphasis on music by Mendelssohn, Brahms, Franck, Liszt, Reger, Schonberg, Messiaen, Dunufle, and Albright.

Prerequisite: Music 132

**MUS 234 Improvisation  
and Continuo Playing I**

**(2 hours per week)**

**(1 term)**

**(1 credit)**

Extemporaneous harmonization of scales, melodic lines, and bass lines. Improvisation in two-part counterpoint. Modulation. Transposition. Realization of figured bass.

Required of all organ majors.

Prerequisite: Music 101

**MUS 235 Improvisation  
and Continuo Playing II**

**(2 hours per week)**

**(1 term)**

**(1 credit)**

Chorale-fughettas, biciniums, passacaglias. Formulae for scales, arpeggios and three-part counterpoint. Study and performance of continuo practices of the 17th and 18th centuries. Required of all organ majors.

Prerequisite: Music 234 and 201

**MUS 236 Improvisation  
and Continuo Playing III**

**(2 hours per week)**

**(1 term)**

**(1 credit)**

Continuo playing in arias, recitatives, and instrumental ensem-

bles. Improvisation of chorale-preludes and fugues in various styles.

Required of all organ majors.

Prerequisite: Music 235

**MUS 221, 222, 223  
Guitar Literature**

**(2 hours per week)**

**(3 terms)**

**(1 credit per term)**

A survey of the important solo literature for the guitar from the Renaissance through the present.

Required for all Guitar majors.

Prerequisite: 6 terms of Music 400 (Guitar) or permission of the instructor

**MUS 110 Analysis and  
Composition Techniques I**

**(2 hours per week)**

**(3 terms)**

**(1 credit per term)**

Homophonic forms from the two-part song form through the sonatina form and rondo. Students analyze and write compositions of all periods and styles analyzed.

3 terms required for all composition majors.

Corequisite: Music 400 (Composition)

**MUS 210 Analysis and  
Composition Techniques II**

**(2 hours per week)**

**(3 terms)**

**(1 credit per term)**

Variations, from ground motive, through classical variations and the chaconne and passacaglia to simple twelve-tone procedures, contrapuntal forms from rounds and inventions through the motet and fugue, and classical sonata-allegro form. Works analyzed are drawn from all periods and styles. Assigned written work parallels the analytic work.

3 terms required for all composition majors.

Prerequisite: Music 110

# MUSIC

**MUS 310 Analysis and Composition Techniques III**

**(2 hours per week)**  
**(3 terms)**  
**(1 credit per term)**

Analysis focuses on large works which utilize and combine forms covered in the first two years. Repertoire includes many twentieth-century works and analysis of any innovative techniques to be found in them. Contemporary analytical theories and compositional systems such as those of Hindemith, Schoenberg, Lenvai and Messien are studied.

3 terms required for all composition majors.

Prerequisite: Music 210

**MUS 410 Analysis and Composition Techniques IV**

**(2 hours per week)**  
**(3 terms)**  
**(1 credit per term)**

Opera, ballet and large works for chorus and orchestra will be analyzed. Works which are relevant to the student's particular compositional projects will be assigned for detailed analysis. Students will also be required to write a detailed analysis of one of their own works.

Prerequisite: Music 310

**MUS 211 Instrumental Techniques for Composers I**

**(2 hours per week)**  
**(1 term)**  
**(1 credit)**

Study of stringed instrument techniques in conjunction with elementary class study of the viola. Understanding of the potential of string instruments rather than performance is the goal.

Required for all composition majors.

Prerequisite: Music 101

**MUS 212 Instrumental Techniques for Composers II**

**(2 hours per week)**  
**(1 term)**  
**(1 credit)**

Detailed study of technical capacities of all woodwind and

brass instruments with extensive demonstrations, including basic training on a wind instrument.

Required for all composition majors.

Prerequisite: Music 101

**MUS 213 Instrumental Techniques for Composers III**

**(2 hours per week)**  
**(1 term)**  
**(1 credit)**

Detailed study of percussion and harp techniques including rudimentary performance training on principal percussion instruments.

Required for all composition majors.

Prerequisite: Music 101

**MUS 314 Orchestration for Composers**

**(2 hours per week)**  
**(3 terms)**  
**(2 credits per term)**

Detailed work in scoring techniques for various combinations; small similar and mixed groups to full orchestra, vocal and instrumental combinations from chamber groupings to opera and oratorio.

3 terms required for all compositions majors.

Prerequisite: Music 211, 212, 213

**MUS 318 Introduction to Electronic Music**

**(2 hours per week)**  
**(1 term)**  
**(1 credit)**

Elementary training in the use of basic equipment for the production of electronic music, an historical study of the field and analysis of important works using electronic sound.

Prerequisite: 6 terms of Music 400 (Composition)

# MUSIC

## **MUS 377 Choral Conducting**

**(2 hours per week)  
(3 terms)  
(2 credits per term)**

Study of the basic conducting techniques pertinent to choral singing. Choral diction, phrasing, articulation, and blend. Laboratory conducting sessions with School of Music choral organizations.

3 terms required for all organ majors. Music 377 or 317 required for composition majors.

Prerequisite: 6 terms of Music 574 or 576 and permission of the instructor.

## **MUS 317 Instrumental Conducting**

**(2 hours per week)  
(3 terms)  
(2 credits per term)**

Study of the basic conducting techniques pertinent to instrumental performance. Instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles.

Music 317 or 377 required for all composition majors.

Prerequisite: 2 courses from among Music 201-205 series

## **MUS 307 Orchestration for Non-Composers**

**(2 hours per week)  
(3 terms)  
(2 credits per term)**

A study of orchestral instruments and their use in various styles of orchestral literature. Basic concepts of sound production, tone color, range, blending and balancing. Analysis of scores, written projects and performances.

Prerequisite: 2 courses from among Music 201-205 series

## **MUS 398 Special Topics in Music I**

The School of Music offers a variety of courses on topics of special interest. The School makes every attempt to respond to both faculty and student interest in the formulation and scheduling of such courses.

Past offerings have included:

Seminar in 20th Century Theories of Analysis and Systems of Composition  
Piano Tuning and Maintenance  
Jazz Arranging

The number of hours and credits will vary according to the nature and scope of the course.

Prerequisite: permission of the instructor and approval of the Dean.

## **MUS 498 Special Topics in Music II**

Same as Music 398 on an advanced level.

Prerequisite: permission of the instructor and approval of the Dean

## **MUS 599 Special Performance Projects**

In response to faculty and student interest, the School of Music periodically offers special courses devoted to the performance of unique or unusual repertoire or other performance projects outside the regular program. These projects are particularly applicable to Phase Three of the curriculum although they are not confined to that part of the program. The number of hours and credits vary according to the nature and length of the project.

Prerequisite: permission of the instructor and approval of the Dean

## **MUS 499 Independent Study**

Independent study in the form of performance, research, or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the courses.

Prerequisite: Permission of the instructor and approval of the Dean.

## Guidance

The School of Music faculty and administration endeavor to support the young musician's development on the personal, academic, professional, and career planning levels. The private teacher, other faculty members, representatives of the School of Music administrative staff, and advisors working through the Department of Student Services are available to music students.

## Scholarships and Awards

A number of tuition reductions, scholarship grants, and awards are available to both incoming and enrolled music students.

## Admission

Admission to the School of Music is by audition and/or interview. For specific audition guidelines contact Director of Admissions, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, North Carolina 27107.

The School of Music seeks to enroll talented Junior High School and High School students. Recognizing differences in age and study opportunities, pre-college applicants are auditioned at the appropriate level with special emphasis upon potential. Junior High School and High School students who wish to expand their study of music are urged to make application for admission.



# Music

## Placement, Grading, and Retention

**Placement:** Each new student will be placed into the appropriate level (e.g., H.S. 12, College year I) on the basis of the audition in the student's major and placement examinations in basic musicianship and literature and style.

**Evaluation:** For the purpose of maintaining records for transfer, and further study, the traditional A through F grading system is employed on the student's transcript (see Academic Studies description).

**Retention:** The primary consideration in determining the student's eligibility to continue in the program is the demonstration of growth toward artistic excellence. Letters of invitation traditionally are sent at the conclusion of each academic year upon recommendation of the faculty and approval of the Dean.

## Graduation Requirements

**High School Diploma:** The successful completion of the course of study outlined on page 131.

**Bachelor of Music Degree:** The completion of all requirements listed under Phase I and Phase II of the curriculum for each major and the successful fulfillment of a final year curriculum of pre-professional or pre-graduate study courses and

projects planned jointly by the student and appropriate faculty. Approval of the Dean required. In addition, completion of the appropriate number of academic credits as listed under Requirements by Major.

**Diploma in Music (college):** Completion of the arts program required for the Bachelor of Music Degree minus academic requirements.



# Music

## Special Programs in Music

Special Programs in Music are those which are outside of the formal curriculum of the School of Music. Program offerings are designed to benefit members of the community, young musicians from the public schools, teachers of music on all levels, and above all, to provide musical enrichment for the School of Music students. Clinics and workshops are presented to benefit segments of the School of Music and to serve the needs of public school students and teachers. Some programs present guest clinicians while others focus on the School of the Arts faculty and students.

The Community Music Program offers musical instruction to members of the community regardless of age. The teaching staff is made up of North Carolina School of the Arts faculty members, teachers from advanced students in the School of Music.

Summer programs are designed to provide learning experiences in music for high school and college musicians in the context of specialized workshops and seminars. Lectures and seminars of interest to the community are offered periodically throughout the year with participatory activities such as community sings also being offered.





# Music

## International Music Program

**Robert Hickok, Director**

**David Winslow, Assistant to the Director**

Each summer since 1967, the School of Music has been proud to host its unique International Music Program. Open by audition to students from the North Carolina School of the Arts as well as talented performers from throughout the United States, the program originates on the Winston-Salem campus followed by a performance tour of Europe. During 1978, the program was in residence at the School of the Arts for three weeks rehearsing both chamber music and orchestra works with participants studying art history and Italian.

After this three week period of preparation, the group embarked for Italy where it toured for four weeks with major chamber music and orchestral concerts in Rome, Ravenna, Assisi, and Spoleto.

Admission to the program is by audition and preference is given to North Carolina School of the Arts students.

Italian conductor Paolo Olmi conducts the NCSA International Orchestra in Winston-Salem, previewing concerts to be given on the Italian tour.





# Academics

The program of the Department of Academic Studies of the North Carolina School of the Arts offers the student the opportunity to broaden his personal commitment to the arts and, at the same time, gives him an overall perspective of himself as an individual and as a part of society. The academic program is focused on those areas of the humanities, the social and the natural sciences which best contribute to the general cultural and intellectual awakening of the individual. A graduate of the North Carolina School of the Arts must be equipped to assume a responsible place in society as well as in the performing arts. The truly great artist is the consummate artist whose inquiry and knowledge far transcend the confines of a given area of artistic specialization. Through a well-balanced curriculum, the graduate of the North Carolina School of the Arts should begin to develop historical, aesthetic, philosophic and spiritual values and perspectives.

The School of the Arts provides a high quality of academic training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina State requirements in English, social studies, mathematics, science, health and physical educa-

tion. A comprehensive program in modern foreign languages is included in their curriculum. Qualified high school students are permitted to enroll in college-level courses and receive elective credit. The High School Division is accredited by the North Carolina Department of Public Instruction and by the Southern Association of Colleges and Schools.

The College Division is also accredited by the Southern Association of Colleges and Schools and awards the Bachelor of Music degree and the Bachelor of Fine Arts degree. The student in the degree program may choose from a wide range of offerings in the general areas of English language and literature, modern foreign languages and literatures, humanities and visual arts, and mathematics and natural sciences. Independent study, either by contract or as tutorial work, is arranged for specific interests or for special scheduling difficulties. Attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

For students in the Diploma Program remedial and enrichment work is available. Application for enrichment work should be made directly to the Academic Office.

# Academics faculty

## **Frank Graves Dickey, Interim Dean of Academic Studies (1977)**

A.B., Transylvania College, M.A., Ed.D., University of Kentucky. President, University of Kentucky, 1956-1963. Executive Director, Southern Association of Colleges and Schools, Atlanta, 1963-1965. Executive Director, National Commission on Accrediting, Washington, 1965-1974. Provost, University of North Carolina at Charlotte, 1974-1976. Executive Vice President University Associates, Inc., Washington, D.C., 1976-1977.

## **Kathy Neace, Administrative Secretary (1970)**

## **Nancy O'Byrne Bertie, Secretary, Academic Office (1976)**

## **Connie Young, Secretary, Academic Office (1968)**

## **Arthur J. Ballard, English and Social Studies (1968)**

B.S., Concord College, Athens, W.VA. Other work, Ringling School of Art, Montana State University, University of Missouri, University of Iowa, University of Michigan, Wake Forest University. Fulbright grant, University of Saigon, Vietnam. Outstanding Educators of America Award, 1970. Senior faculty member.

## **Geneva Brown, Psychology (1974)**

A.B., University of North Carolina at Greensboro; M.A., Florida State University; Ph.D., University of North Carolina at Greensboro.

## **Richard Brown, Psychology (1974)**

B.A., Furman University; B.D., Southeastern Baptist Theological Seminary; M.A., Appalachian State University.

## **Gary W. Burke, Social Studies (1970)**

B.A., graduate studies, Wake Forest University. Assistant counselor, N.C. Advancement School. Representative to World Affairs Institute on the Middle East Crisis. American Foundations participant (Wake Forest University-Reynolda House). Instructor in American Civilization, Inter-Study European Exchange Program. On leave, 1978-79. Senior faculty member.

## **Marilyn Cardwell, English and French (1974)**

B.A., Transylvania College; Woodrow Wilson Fellow. M.A., University of Michigan. Diplome d'études, cours de civilisation française à la Sorbonne, Paris, France. Perfectionnement: Université Catholique de l'Ouest, Angers, France.

## **Robert Countiss, French (1973)**

B.A., Virginia Polytechnic Institute and State University; M.A., Appalachian State University. Foreign Study at the Faculté des Lettres et des Sciences, Nice, France. Perfectionnement: L'Université Catholique de l'Ouest, Angers, France. Institute in French, Salem College, summer 1976.

## **Linda Davis, Physical Science, Chemistry, Physics (1974)**

B.S., East Carolina University. Teacher: Johnston Co.; Cumberland Co.; Fayetteville City; Winston-Salem-Forsyth County Public Schools.

## **Stephen H. Davis, Social Studies (1978)**

B.A., Methodist College; M.A.Ed., Wake Forest University. Ph.D. candidate in educational psychology, UNC at Greensboro. Instructor and Athletic Director, Fayetteville City Schools. Instructor, Fayetteville Technical Institute. Department Chairman, Social Sciences, Winslom College.

# Academics faculty

## **Charles Frohn, English (1968)**

B.M., Southeastern Louisiana College; M.A., University of Missouri; graduate work at Louisiana State University. Instructor at Westmar College, Iowa and at Virginia Polytechnic Institute. Senior faculty member.

## **Nancy Goldsmith Hudspeth, Italian (1975)**

B.A., cum laude, Boston University; M.A. Brown University; Ph.D. candidate at University of North Carolina at Chapel Hill in Italian Lit. and Renaissance Studies. Attended Middlebury College, the Italian School. Foreign study at the Florida State University Study Center in Florence, Italy; and as a Fellow of the Renaissance Society of American Summer Workshop, Florence. Instructor of Italian and Spanish at University of South Carolina. Teaching Assistant in Italian at UNC-Chapel Hill. Interpreter for International Music Program, summer 1976, 1977. On leave, 1978-79.

## **Cranford Johnson, Social Sciences, (Director of Counseling) 1970**

## **Patricia D. Johnston, English (1969)**

A.B., Wellesley College; M.A., Columbia University. Teaching assistant, Purdue University. Worked as a free-lance writer, research assistant, technical writer, and proposal writer. Proposals distributed as models by O.E.O. Television acting experience: Mistress of Ceremonies, "Jigsaw Time" (half-hour weekly show), WSJS-TV. Professional publication: articles in American Home Magazine; fiction in Young People Magazine. Playwriting: Studied with John Gassner in New York City. Productions of three different original plays at Wellesley, Massachusetts; Morristown, New Jersey; and Rochester, New York. Senior faculty member.

## **Janet L. Joyner, French (1973)**

A.B., Converse College; M.A., University of Georgia; diplome de 2e degre, Faculte des lettres, L'Universite de Grenoble; Ph.D., The Florida State University. Assistant to the Dean, College Division (1974-75).

## **William D. King, English (1971)**

B.A., cum laude, Randolph-Macon College; M.A.T. (English), University of Virginia; National Defense Fellow in American Literature, University of Virginia; Old Dominion Fellow, Yale University; Graduate Fellow of Branford College, Yale University. Teacher, American Studies, E.C. Glass High School (Lynchburg, Va.). Director of Freshman English, Central Virginia Community College, Lynchburg, Virginia. U.S. Office of Education Exchange Teacher, Stevenage College of Further Education (English Language and Literature), Stevenage, England, 1975-76. Senior faculty member.

## **Noel C. Kirby-Smith, English and Creative Writing (1971); Assistant Academic Dean, College Division (1976)**

B.A., Saint Xavier College, Chicago, Illinois; M.F.A., The University of North Carolina at Greensboro.

## **Judith E. Land, Mathematics and Science (1969)**

B.S., Mathematics; M.A., Counseling, Wake Forest University. Family Counselor, Domestic Relations Court. Teacher, Ledford High School and North Carolina Advancement School. Board of Governors, N.C.A.R.E.; Workshop leader N.C.H.E. Senior faculty member. On leave, 1977-78, 1978-79.

# Academics faculty

## **Wesley S. Leiphart, Mathematics (1977)**

B.A., magna cum laude, Pfeiffer College; Graduate work at Wake Forest University in mathematics; N.C. State teacher certificate at U.N.C. — Greensboro; currently a candidate for master's degree in math education at Wake Forest University.

## **Richard H. Miller, Philosophy (1972)**

A.B. Colgate University; Ph.D., Columbia University.

## **Elaine Doerschuk Pruitt, History and English (1975)**

B.A., cum laude, M.A., University of North Carolina at Greensboro. N.E.H. Fellow, University of California-Berkeley, Summer, 1976.

## **William A. Pruitt, History (1973)**

B.A., magna cum laude, Catawba College; Woodrow Wilson Fellow; Virginia-Danforth University Teaching Fellow; Ph.D. candidate, Modern European History, University of Virginia.

## **Anne T. Shorter, English (1971)**

B.A., University of North Carolina at Greensboro; M.A., Duke University; further study toward a Ph.D., Duke University, Department of English. Senior faculty member.

## **William G. Shropshire, Mathematics (1967)**

A.B., Duke University; M.A., Appalachian State University. Graduate work at the University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University. Senior faculty member.

## **Eleonore von Nicolai, German (1973)**

Professional stage actress with 23 years of continuous service; born and educated in Germany.

## **Jane Higgins Van Hoven, Science (1971); Assistant Academic Dean, High School Division (1974)**

B.A., University of North Carolina at Greensboro, M.A.T., Vanderbilt University and George Peabody College. Postgraduate study, Yale University. Teacher, Mecklenburg County Schools. Special tutor, Pearl River, New York Schools. Instructor, University of North Carolina at Greensboro. Staff naturalist, Natural Science Center, Greensboro, North Carolina. Research technician, Bowman Gray School of Medicine. Senior Faculty Member.



## Course Requirements

A minimum of 30 semester hours of academic credit is required for the Bachelor of Music degree with a 2.0 cumulative average in addition to successful work in the arts area. For a Bachelor of Fine arts degree in Dance, forty-eight semester hours credit of academic work with a 2.0 cumulative average are required in addition to successful work in the arts area. Thirty-six semester hours credit of academic work with a 2.0 cumulative average are required, in addition to the work in the arts area, for the Bachelor of Fine Arts degree in Drama and Design and Production. Specific distribution requirements for each curriculum are outlined in the appropriate section.

During each term of the academic year, the usual academic program of the college student consists of four semester hours, each course usually carrying two semester hours. The student will thus have earned twelve semester hours at the end of each year or a total of forty-eight hours at the end of four years. Modern languages and some science courses carry three semester hours credit. Independent Study courses or special seminars may vary from one semester hour to three semester hours credit depending upon the nature of the course.

The student who leaves the School prior to completion of the college degree requirements may be issued a Diploma in his area of arts specialization. The Diploma indicates the amount of time spent in the School and the general level of satisfactory performance. Each of the arts schools has its special requirements for the Diploma and these are listed in the requirements of each of the arts schools.

## Satisfactory Academic Progress Requirements

Students who have completed half the academic semester hours credit requirements for their degree must maintain a 2.0 cumulative academic average and a 2.0 term average each term. A student who fails to achieve either a 2.0 cumulative academic average or a 2.0 term average will be placed on academic probation for the following term. The student whose cumulative academic average falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half the academic semester hours credit requirements for their degree must maintain a 1.8 cumulative academic average and a 1.8 term average each term. A student who fails to achieve either a 1.8 cumulative academic average or a 1.8 term average for a given term will be placed on academic probation

# **College Academics**

for the following term. The student whose cumulative academic average falls below 1.8 for three consecutive terms will be dismissed from the degree program.

## **Pass-Fail Grade Designations**

Students who have completed half their academic requirements may take one elective course on Pass-Fail basis. Courses with Pass-Fail designations carry the credit value indicated in the catalog. The Pass grade is calculated in the total number of credits. Pass-Fail designations are not calculated in determining the cumulative academic average. A student must indicate by the end of the Drop-Add period whether the course is being taken for Pass-Fail credit. This decision is final and cannot be changed.

## **Absences from Quizzes and Examinations, Before and After Holidays**

An absence from an announced quiz or test without explanation or previous arrangement with the instructor will be counted as a double absence.

Absence from a regularly scheduled term examination will result in an F for the course. For any examination given earlier than the regularly scheduled time, the student must secure the permission of the Academic Dean. For any such examination the

student will pay a \$5 fee.

An unexplained absence the day immediately preceding or following a holiday will be counted as a double absence.

## **Discretionary Cuts**

Students who have earned half their required academic credits and who have maintained a 3.0 (B) average for two consecutive terms may exercise discretionary cuts in academic courses except for days of announced quizzes, examinations, or the last meeting of classes immediately preceding holidays or the first meeting of classes immediately following holidays. The student exercising the discretionary cut privilege may not cut three consecutive meetings of any course. Such consecutive cuts will be reported by the instructor to the academic office. The student who drops below a B average will lose the discretionary cut privilege and return to the standard cut system until he has again maintained the B average for two consecutive terms.

## **Grading System and Quality Points**

Final grades on performance in class work are sent to students and, where appropriate, to parents or guardians after the examinations at the end of each term. In addition, mid-term reports are sent to students each term as a warning of less than satisfac-

tory progress. Indication of student achievement is provided by the following grades and assigned quality points:

- A (4.0) indicates excellent work, superior achievement
- B (3.0) indicates very good work, work that merits praise
- C (2.0) indicates acceptable work that shows learning and progress
- D (1.0) indicates work that is barely acceptable, meets minimum requirements
- F (0.0) indicates course failure; work is so poor that minimum standards have not been met or required work has not been done; used as penalty in certain situations

The W. for course withdrawal and I, for Incomplete, are not grades but marks for the student's record.

## **Independent Study**

Independent study tutorials or contracts are available to students who wish faculty-directed academic work in areas more advanced or specialized than can be included in the academic course offerings in a given term or to students whose schedules have prevented their taking certain courses. These programs are available to students by arrangement with the appropriate faculty members.

## **Credit Value**

The academic year consists of three ten-week terms. Credit value is the semester hour. Most courses carry two semester hours credit. One semester hour equals 75 minutes of class per week per ten-week term. Exceptions are foreign language courses for three semester hours credit representing 200 minutes of class per week; and Visual Arts 101, 102, 103 each for 2 semester hours credit representing five studio hours per week.

## **Course Numbering**

The first digit reflects the level of the course, with the number one indicating a first year level. A course with hyphens (as any foreign language course numbered 101-102-103) indicates a three term course for which credit is not allowed until the three terms are completed. Courses with commas (such as English 101, 102, 103) indicate the courses which must be taken in sequence.

## **CEEB Examinations**

Students who enroll in academic programs leading to the BFA or BM present SAT scores that indicate probable success in college work.

NCSA accepts College Entrance Examination Board advanced placement courses for academic credit when a score of 3 or higher has been

# College Academics

achieved on the official examination. C.L.E.P. tests corresponding to courses in the NCSA curriculum may also be presented for evaluation for possible credit.

## Course Changes

**Drop-Add Period.** Courses may be added or dropped no later than the end of the first full week of classes in a term.

**Course Withdrawal:** Course withdrawal with a grade of W may take place prior to the last two full weeks of classes in a term with the written consent of the Dean or the Assistant to the Dean. Withdrawal without this permission or in the last two full weeks of classes in a term results in an F for the course.

## Course Audit

A regularly registered student in the School may, with the consent of the instructor, audit one or more courses in addition to his normal program. He may not later take for credit a course which he has previously audited. Auditors submit no daily work, take no examinations, and receive no credit for courses.

A person not registered in the School may, with the

permission of the instructor, audit one or more courses upon payment to the Business Office of \$10 per course per term.

## Transfer Students

A transfer student from an accredited college will receive credit for academic courses corresponding to the North Carolina School of the Arts curriculum in which he has earned a C or higher. Credits are transferred as soon as the student has earned a C average in academic studies for one term at the North Carolina School of the Arts.

Transfer students holding the B.A. or B.S. degree from another institution may obtain a second degree by satisfying the degree requirements of their arts school.

## Class Attendance

Class attendance is regarded as a privilege, and students are expected to attend regularly and punctually all the courses in which they are enrolled.

A student is permitted five absences from class meetings of a course. A student may withdraw from a course from which he has been removed if the sixth absence falls before the course withdrawal deadline, two full weeks before the end of a term.

Students receive reminders through the campus mail after they have missed three meetings of a course.

College students may miss class meetings for a variety of reasons, professional and personal. They are not called upon to account for each absence, but to regulate their absences each term so as not to miss more class meetings than the permitted number.



## Course Descriptions

### **English Language and Literature**

The English language and literature courses are designed to improve the student's written communication, and to provide a program of literary study that is both comprehensive and sufficiently specialized for students of the performing arts.

#### **English 091, 092, 093**

##### **Remedial Language Skills (No Credit)**

Students who need remedial practice in language skills work to improve reading and writing ability. English grammar, correct usage, sentence structure, spelling, and vocabulary are taught. Students learn to write correct sentences, paragraphs, and finally short themes in preparation for English 101 and other academic course work. Offered each year. Patricia Johnston

#### **English 101**

##### **Rhetoric and Composition (2 Credits)**

A course in reading and composition. Students learn to understand the structure of non-fiction texts and develop their own skills in the construction of short essays. Offered each year, fall term. Staff

#### **English 102 An Introduction**

##### **to Fiction and Poetry (2 Credits)**

A course that introduces the student to the study of fiction and poetry. The instruction in composition extends the work begun in English 101. Students write longer essays on assigned topics. Offered each year, winter term. Staff

#### **English 103 An Introduction**

##### **to Drama (2 Credits)**

A course that introduces the student to the literary study of drama. The texts are familiar plays, presented in chronological

# College Academics

order. Students learn the basic methods of research & documentation and write a short research paper. Offered each year, spring term. Staff

## **English 115 Folklore and Mythology (2 Credits)**

The use of folklore and myth as pattern, structure, symbol and allusion in a selection of literature from classical to modern times. Charles Frohn

## **English 217 Modern Southern Literature (2 Credits)**

A study of fiction and poetry by modern writers of the southern United States. Qualities that characterize literature as "southern" are considered in the works of William Faulkner, Flannery O'Connor, Eudora Welty and others. Noel Kirby-Smith

## **English 225 The English Novel (2 Credits)**

Readings will be primarily of novels, with some attention to the development of the genre as a reflection of the expanding middle class. Readings will range from examples of the Gothic novel through works of Henry Fielding, Emily Bronte, Stella Gibbons, D.H. Lawrence, John Fowles, James Joyce and Aldous Huxley. Charles Frohn

## **English 226 Twentieth Century European Novel (2 Credits)**

A study of major European novels that reflect most significantly the ideas and events of modern times. Charles Frohn

## **English 227 The Nineteenth Century American Novel (2 Credits)**

A study of the changing American social structure in the nineteenth century as reflected in the novel of that period. Study of Cooper, Melville, Hawthorne, Twain, James, and Bellamy. Patricia Johnston

## **English 228 The Twentieth Century American Novel (2 Credits)**

Of particular interest is the changing technique used by the novelist to express his shifting fundamental assumptions about the nature of man. Study of novels by Steinbeck, Hemingway, Wolfe, Faulkner, Baldwin, and Vonnegut. Patricia Johnston

## **English 229 The Russian Novel (2 Credits)**

A study of Pushkin's *The Queen of Spades*, Gogol's *Dead Souls*, Turgenev's *Fathers and Sons*, Dostoevsky's *Crime and Punishment*, Tolstoy's *Anna Karenina*, Pasternak's *Doctor Zhivago* and Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. Patricia Johnston

## **English 235 Modern British and American Poetry (2 Credits)**

A study of the chief formulators of modern British and American poetry with particular emphasis on the works of Robert Frost, T.S. Eliot, Wallace Stevens and William Carlos Williams. Brief consideration also will be given to poems by Ezra Pound, Marianne Moore, e.e. cummings, Dylan Thomas and Theodore Roethke and others. Students may submit original poetry in partial fulfillment of the requirements of the course. Patricia Johnston

## **English 236 Contemporary American and British Poetry (2 Credits)**

A study of poetry in English after World War II to the present. Noel Kirby-Smith

## **English 244 Theatre of the Absurd (2 Credits)**

An examination of the plays of Alfred Jarry, Eugene Ionesco, Samuel Beckett and others, as an expression of the Existential view of modern man in his universe. Charles Frohn

# College Academics

## **English 245 Twentieth Century British and American Drama (2 Credits)**

A study of selected British and American playwrights with attention to the transition from post-Victorianism experimentation and present trends. Charles Frohn

## **English 246 Twentieth Century European Drama (2 Credits)**

A study of representative plays by such 20th century continental playwrights as Pirandello, Giraudoux, Brecht, Lorca, Anouilh, Beckett, Ionesco and Durrenmatt. Charles Frohn

## **English 247 Restoration and Eighteenth Century Drama (2 Credits)**

British drama from Wycherley to Sheridan considered in the light of the history of its time. Charles Frohn

## **English 248 Drama of the French Golden Age (2 Credits)**

Drama from the most creative period of French Literature, the latter half of the 17th century. Readings from Moliere, Corneille and Racine. Charles Frohn

## **English 249 Greek Drama (2 Credits)**

Origin and growth of the Greek theatre and drama. Reading and analysis of plays of Aeschylus, Sophocles, Euripides and Aristophanes. Charles Frohn

## **English 264 Irish Drama (2 Credits)**

Readings from representative plays by Yeats, Synge, Shaw, O'Casey, Behan, and Beckett. Patricia Johnston

## **English 265 Chinese Literature (2 Credits)**

A survey of literature from the ancient Book of Songs, to novels of the 14th century. Readings from such Chinese philosophers as Confucious and Lao Tzu. Charles Frohn

## **English 275 Medieval Literature (2 Credits)**

Readings selected from texts of English and Continental writers of the period 1100-1500. Chaucer will be studied in depth. Charles Frohn

## **English 280 Alienation in Modern Man (2 Credits)**

Reading of Melville's *Moby Dick*, Dostoevski's *Crime and Punishment*, Kafka's *The Castle*, and Camus' *The Plague* in an attempt to understand how each author probes the nature of good and evil. Patricia Johnston

## **English 291, 292, 293 Playwriting (2 Credits Per Term)**

A three-term course in the art of writing the one-act and the full-length play. Patricia Johnston

## **English 295 Writing Seminar: The Short Story (2 Credits)**

Students study the basic methods of narrative and of fiction writing and write personal narratives and short stories. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: completion of English 101, 102, 103 or permission of instructor. Noel Kirby-Smith

## **English 297 Writing Seminar: Poetry (2 Credits)**

Students study a variety of types of verse composition and write poems of many kinds. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: completion of English 101, 102, 103 or permission of instructor. Noel Kirby-Smith

## **English 341 Shakespeare's Comedies (2 Credits)**

A discussion of Shakespeare's major comedies, by type, development, themes, and characters. Patricia Johnston

# College Academics

## **English 342 Shakespeare's Tragedies (2 Credits)**

The course will focus on the maturation of Shakespeare's tragic view of man as exemplified in five of his greatest plays. Consideration will also be given to Shakespeare's genius for dramaturgy, with emphasis on plot, character portrayal, stagecraft and poetry. Patricia Johnston

## **English 343 Shakespeare's Histories (2 Credits)**

A study of Shakespeare's plays as chronicles of the *Hundred Years' War* and *War of the Roses*. Charles Frohn

## **English 344**

### **Ibsen and Strindberg**

**(2 Credits)**

A study of representative plays of these two brilliant innovators and social reformers, whose plays, milestones in the history of the drama, instigated new techniques in probing the ills of society and revealed insights as to the nature of man and his relationships. Patricia Johnston

## **English 345 George Bernard Shaw (2 Credits)**

A study of six plays representative of the daring dialectic, the playful mischief, the moral outrage, the brilliant flow of words of modern drama's great comic genius. Patricia Johnston

## **English 346 Chekhov (2 Credits)**

A study of selected short stories and the four major plays by Chekhov: *The Three Sisters*, *The Cherry Orchard*, *Uncle Vanya*, and *The Sea Gull*. Consideration will be given to the influence of the Moscow Art Theatre on contemporary dramatic production. Patricia Johnston

## **English 347 Eugene O'Neill (2 Credits)**

A detailed study of five of O'Neill's greatest plays: *Desire Under the Elms*, *Strange Interlude*, *The Iceman Cometh*, *A Long Day's Journey Into Night*, and *A Moon for the Misbegotten*, with expo-

sure to ten or twelve of his other innovative dramas, as well as an appraisal of O'Neill's influence upon present-day theatre. Patricia Johnston

## **English 348 Tennessee Williams (2 Credits)**

Several of Tennessee Williams' major plays are read, as well as selected short plays, poems and stories. Noel Kirby-Smith



**Mathematics-Science**

The Mathematics-Science courses are designed to underscore man's quest for understanding of the natural world and to take into account the great influence scientific ideas have on modern philosophy and psychology as well as on sociology and economics.

Mathematics 101, 102, 103

(2 Credits Per Term)

Introduction to Selected Principles of Mathematics. Designed to make some of the larger values of mathematics accessible to students who have no pressing need to be expert in manipulative techniques. Topics will include mathematical logic, set theory, elementary probability, nature of mathematics and its role in society. William Shropshire

Mathematics 111, 112, 113

### **Advanced Algebra and Trigonometry (2 Credits Per Term)**

An introduction to mathematical analysis. Number systems, inequalities, equations and graphs, trigonometric functions, inverse trigonometric functions, conic sections, mathematical induction, logarithmic and exponential functions, complex numbers. A more demanding course than Mathematics 101, 102, 103. William Shropshire

Science 101 Mechanics and Light

(2 Credits)

Presentation of the basic concepts of force, motion and light with major emphasis on their applications to daily life. Linda Davis

Science 102 Matter and Waves

(2 Credits)

A survey of phenomena associated with matter including the nature of waves in matter. Particular attention is given the physics of sound and music. Linda Davis

Science 103 Electrical  
and Atomic Energy

**(2 Credits)**

A basic nonmathematical treatment of electricity and nuclear power. Environmental implications of these energy forms will be discussed. Linda Davis

Science 111, 112, 113

Bioconcepts

(3 Credits Per Term)

A three-term survey of the development of modern biological ideas and techniques, followed by an examination of current knowledge and problems in biology. Emphasis will be on laboratory work directly related to major biological theories. Jane Van Hoven

Science 210

Nutrition, Behavior & Culture

(3 Credits)

A study of the concepts of normal nutrition as they relate to all age groups, with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available. Jane Van Hoven

Science 214 Ecology

(2 Credits)

A study of the interrelationships and interdependence of all living things. Representative ecosystems will be considered, as well as broader patterns of life on earth. Jane Van Hoven

Science 221 222 223

Human Anatomy & Physiology

(2 Credits Per Term)

A general course designed to provide a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of the individual student.  
Jane Van Hoven

## Modern Languages

The Modern Language program serves a twofold purpose. It seeks to develop practical ability in language and to reinforce the work of the arts programs, especially in the areas of music and dance. The student does not receive credit for less than a year of a beginning Modern Language.

### French 101-102-103

#### Elementary French

(3 Credits Per Term)

The first half of a graded two-year approach to comprehension and communication in French, including the present, "passe compose," future, and imperfect tenses of the indicative. The major emphasis is on fundamentals of speaking and comprehension, with attention to phonetics, basic grammar, and the culture from which the language derives. The student completing this course should expect active use of limited segments of the language. Four class meetings a week. Offered each year. Janet Joyner

### French 201, 202, 203

#### Intermediate French

(3 Credits Per Term)

A continuation of French 101-102-103, including the remaining tenses and moods. The major emphasis is on comprehension and conversation with continued attention to grammar, vocabulary building, and civilization. The student completing this course should expect an active comprehension and communication foundation for travel, reading, or study of literature or other fields where the language of instruction is French. Four class meetings a week. Offered each year. Prerequisites: French 101-102-103 or equivalent. Janet Joyner

### French 301 Introduction to 20th Century Theatre

(3 Credits)

An introduction to some of the major plays and dramatic trends

of the period, with particular attention to structural analysis of texts. Playwrights whose works will be studied are: Giraudoux, Anouilh, Camus, Ionesco, Beckett, and Genet. French is the language of instruction. Four class meetings a week. Prerequisite: French 203 or equivalent. Alternates with French 304. Janet Joyner

### French 302 Romantic Poetry

#### and Theater

(3 Credits)

A study of representative poems and plays from 1820-1843. Authors who will be studied include Lamartine, Hugo, Vigny, and Musset. Particular attention is given to the method of "exécution de texte." French is the language of instruction. Four class meetings a week. Prerequisite: French 203 or equivalent. Janet Joyner

### French 303 Introduction to 17th and 18th Century Theater

(3 Credits)

An introduction to the major playwrights and trends of each century. Corneille, Racine, Moliere, Marivaux, and Beaumarchais are the playwrights to be studied. French is the language of instruction. Four class meetings a week. Prerequisite: French 203 or equivalent. Janet Joyner

### French 304 Readings in

#### 20th Century

(3 Credits)

Designed to meet the needs and interests of the class, the course will focus on a single author, movement, or genre within the period. Recent examples of course focuses include The Drama of Surrealism and Antonin Artaud's *The Theater and its Double*. French is the language of instruction. Four class meetings a week. Prerequisite French 203 or equivalent. Alternates with French 301. Janet Joyner

# College Academics

## French 305 Readings in

### 19th Century

(3 Credits)

Designed to meet the needs and interests of the class, the course will focus on a single author, movement, or genre within the period. A recent example of focus is the development from melodrama to naturalism in the theater, including works by Pixerecourt, Dumas (fils), Balzac, Scribe, Augier, and Becque. French is the language of instruction. Four class meetings a week. Prerequisite: French 203 or equivalent. Alternates with French 302. Janet Joyner

## French 306 Readings in 17th

### and 18th Century

(3 Credits)

Designed to meet the needs and interests of the class, the course will focus on a single author, movement, or genre within the period. French is the language of instruction. Four class meetings a week. Prerequisite: French 203 or equivalent. Alternates with French 303. Janet Joyner

## German 101-102-103

### Elementary German

(3 Credits Per Term)

An introduction to German through audiolingual techniques. The major emphasis is on conversation, with attention given to basic grammar, reading and writing the language. An introduction to German culture. Offered each year. Eleonore von Nicolai

## German 201, 202, 203

### Intermediate German

(3 Credits Per Term)

A review of German reading, writing and grammar. Expansion on conversational skills. Frequent reading of classical and modern prose, poetry. Offered each year. Prerequisites: German 101-102-103. Eleonore von Nicolai

## German 301, 302, 303

### Advanced German

(3 Credits Per Term)

A course focusing on modern German literature and drama; the

prose, poetry and plays by German language writers of the classical and modern periods. Advanced classroom discussion and conversation enhance vocabulary, pronunciation and grammar. Offered on demand and when staff permits. Prerequisites: German 203 or equivalent and permission of the instructor. Eleonore von Nicolai

## Italian 101-102-103

### Elementary Italian

(3 Credits Per Term)

An introduction to the Italian language. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Four class meetings per week. Offered each year. Nancy Hudspeth

## Italian 201, 202, 203

### Intermediate Italian

(3 Credits Per Term)

Continuation of structure and vocabulary building, conversation, with additional reading and civilization materials. Four class meetings per week. Offered each year. Prerequisites: Italian 101-102-103 or equivalent. Nancy Hudspeth

## Italian 301, 302, 303

### Advanced Italian

(3 Credits Per Term)

A course centered upon the contemporary literature of Italy and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Taught in Italian. Offered each year. Prerequisites: Italian 203 or equivalent. Nancy Hudspeth

## Italian 499 Tutorial

(Credit To Be Arranged)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problem areas are treated depending on needs of the students enrolled. Offered on demand and when staff permits. Prerequisites: Italian 203 or equivalent and permission of the instructor. Nancy Hudspeth

# College Academics

## Social Sciences

The Social Science courses offer a variety of approaches to the study of man, his thought, and his society, and are designed to serve as reinforcement and stimulus to the understanding of self and the world. Some of the social science courses are rotated to give broader scope of elective offerings.

### Social Science 117 Sociology and the Arts (2 Credits)

An examination of selected sociological concepts and theories related to an understanding of the performing arts in society. The course will examine formal and informal aspects of the relationship between artists and their publics as well as between members of the artistic community. A variety of learning experiences will be used with primary emphasis upon the integration of the student's artistic interests and the sociological content of the course. Richard Brown

### Social Science 120 Psychology and the Arts (2 Credits)

An examination of selected areas in psychology and their unique application to the performing arts with special attention to the development of creative expression and aesthetic sensitivity in the artist.

The specific areas of psychology to be examined are personality development, motivation and learning, perception, and abnormal psychology. Resources will include class presentation, basic reading, group interaction and a variety of multimedia experiences. Offered each year. Geneva and Richard Brown

### Social Science 199 Creative Learning Project (1 or 2 Credits Per Term)

An in-service training experience in which students work with pre-school children in the Creative Learning Center to build the children's confidence and sense of identity and to stimulate

mental, social and physical growth through arts-related group experience. Othella Johnson

### Social Science 214 Human Sexuality (2 Credits)

The main areas this course will cover are: masculine and feminine roles, sexual behavior, sexual dysfunction, attitudes about sexuality, the erotic in the arts, and sex in society. Cranford Johnson

### Social Science 215 Marriage, Intimacy & Communication (2 Credits)

Through discussion, experiential learning methods and research, this class will consider effective and destructive ways of communication and their consequences in marriage and between persons in other close relationships. Readings and some writing. Several couples will be guest speakers. Cranford Johnson

### Social Science 216 Patterns of Family Living (2 Credits)

In this course, the outline will be that of human development from infancy to old age. The particular topics of parent-child relations, family crises, and the family and the future will be discussed. Reading, some writing, and interviewing are part of the course work. Cranford Johnson

### Social Science 220 Advanced Psychology (2 Credits)

A second level of psychology designed for students who have had at least one introductory level course. Prerequisite: Social Science 120 or equivalent. Geneva and Richard Brown

### History 101 Western Civilization: The Rise of Urban Society: The Mediterranean World to 500 AD (2 Credits)

A study of the emergence of civilizations in the Ancient Near East and the contributions of Greece and Rome to the Western World. Offered each year. William Pruitt

# College Academics

## **History 102 Western Civilization:**

### **The Rise of Urban Society; Medieval & Early Modern Europe 500-1815 AD (2 Credits)**

Medieval Institutions, the Renaissance, the Reformation, the Scientific Revolution, the Enlightenment and the French Revolution. Offered each year. William Pruitt

## **History 103 Western Civilization:**

### **The Rise of Urban Society; Europe Since 1815 (2 Credits)**

Industrial and political revolution, urbanization, nationalism, imperialism, socialism, communism, fascism, and the end of European world predominance. Offered each year. William Pruitt

## **History 214 Men & Ideas in**

### **American Diplomacy, 1776-1898 (2 Credits)**

An examination of the men and ideas molding American Diplomacy from the American Revolution to the Spanish-American War. William Pruitt

## **History 215 America in World Affairs,**

### **1898-1945 (2 Credits)**

An examination of the United States' extension of its territorial boundaries in the Caribbean and the Pacific and its shift from isolation to increasing involvement in international affairs. The class will discuss the Spanish American War, the origins of America's China policy, American intervention in the Caribbean and World War I, the isolationist era and American entry into the Second World War. William Pruitt

## **History 216 The Crucible of Power:**

### **American Diplomacy in the Era of the Cold War, 1945 to the Present (2 Credits)**

The course will devote special attention to the President's role in shaping foreign policy beginning with Roosevelt's approach to World War II. The course will also consider topics in contemporary issues in foreign policy. William Pruitt

## **History 221 Early England (2 Credits)**

A study of ideas, institutions and society from Roman England through the England of Shakespeare. Elaine Pruitt

## **History 222 England: 17th and 18th**

### **Century (2 Credits)**

An examination of the economic, social, and political innovations of 17th and 18th century England. Elaine Pruitt

## **History 223 Modern England (2 Credits)**

A study of the intellectual, cultural and political ferment which accompanied England's transition from the 19th to the 20th century. Elaine Pruitt

## **History 231 The World in the 20th**

### **Century: Europe's Golden Age, 1871-1918 (2 Credits)**

Europe's world predominance, the second scientific revolution, modernism in art and literature, World War I. William Pruitt

## **History 232 The World in the 20th**

### **Century: Versailles to Hiroshima, 1919-1945 (2 Credits)**

The breakdown of Europe, the emergence of new states, the rise of totalitarianism, World War II. William Pruitt

# College Academics

## **History 233 The World in the 20th Century: The World Since 1945** (2 Credits)

The Cold War, the great powers and their rivalry, the end of colonialism. William Pruitt

## **Directed Readings in History Offered on Demand**

## **History 299: French History, 1610-1815** (2 Credits)

The development of absolutism, the "Golden Age" of France, the Old Regime, the Enlightenment and the age of revolution. William Pruitt

## **History 299: Italian History, 1815-Present** (2 Credits)

The Risorgimento, Italian unity, Italy and the First World War, Fascist Italy, Postwar Italy. William Pruitt

## **History 299: German History 1815-Present** (2 Credits)

The emergence of the German Empire, the Age of Bismarck, Germany in World War I, the Weimar Republic, Nazi Germany, Germany since World War II. William Pruitt

## **Philosophy 110 Introduction to Philosophy** (2 Credits)

An introduction to some philosophical discussions of such questions as the existence of God, the reality of free-will, the nature of human destiny, and other topics. Richard Miller

## **Philosophy 130 Introduction to Moral Philosophy** (2 Credits)

How does one decide to live? This is the fundamental question of moral philosophy. Readings will vary from year to year but can include Kant, Hobbes, Sartre, and other philosophers who

are influencing contemporary discussion. Richard Miller

## **Philosophy 140 Introduction to Philosophy of Art** (2 Credits)

What is a work of art? How does one understand it? How are we to understand the activity of the artist in the various arts? These questions provide the main topics of the course. Readings will be chosen from classical and contemporary artists and philosophers. Richard Miller

## **Philosophy 211 Greek Philosophy: Presocratics through Aristotle** (2 Credits)

The course will examine the birth of philosophical thought in the West, with major attention given to the metaphysics and ethics of Plato and Aristotle. Richard Miller

## **Philosophy 212 Medieval Philosophy** (2 Credits)

The course deals with the major traditions of medieval thought about God, man, and nature. The cultural and social context of the medieval thinkers will also be topics for discussion. Richard Miller

## **Philosophy 213 Modern Philosophy through Kant** (2 Credits)

The course carries the story of modern philosophy from its birth with Descartes through Immanuel Kant, who revolutionized thinking about knowledge, ethics, and art. Richard Miller

## **Philosophy 214 19th Century Thought** (2 Credits)

The nineteenth century produced Hegel and Marx, Darwin's theory of evolution, and the beginnings of existentialism. The course will, then, be concerned primarily with the thought of Hegel, Marx, Kierkegaard, and Darwin, with some attention given to Mill and Nietzsche. Richard Miller

# College Academics

## **Philosophy 215 Psychoanalysis, Phenomenology, and Existentialism**

**(2 Credits)**

This course concentrates on the theories of human nature propounded by Freud, Sartre, and other existentialist thinkers. Attention will be given to close examination of seminal works and their philosophical significance. Richard Miller

## **Philosophy 216 Contemporary Philosophical Themes**

**(2 Credits)**

The course will examine the significance of such current movements of thought as positivism, behaviorism, or pragmatism, as expressed in the writings of Skinner, Dewey, Bronowski, Wittgenstein, and others. Richard Miller

## **Humanities 114 Elements of Music for Nonmusicians**

**(2 Credits)**

The course is designed to provide an awareness of the elements, media, forms and styles of music as enrichment for career preparation in the performing arts. For nonmusicians only. Charles Frohn

## **Humanities 121 Art History: Ancient and Medieval World**

**(2 Credits)**

A historical survey of the development of painting, sculpture and architecture of the Ancient and Medieval World as a manifestation of the cultural evolution of the Western World. Offered each year. Martha Dunigan

## **Humanities 122 Art History: Renaissance World**

**(2 Credits)**

The painting, sculpture and architecture of the Renaissance World as a manifestation of the cultural evolution of the Western World. Offered each year. Martha Dunigan

## **Humanities 123 Art History: Modern World**

**2 Credits)**

A survey of the development of painting, sculpture and architec-

ture of the Western World in the 19th and 20th centuries. Offered each year. Martha Dunigan

## **Humanities 201 Seminar: Literature and Society in Colonial America**

**(2 Credits)**

A topical survey of the foundations of American culture during the colonial period, with special attention to the literature, music and decorative arts of the colonists. The time span covered by the first term is approximately 1492 to 1800. Offered each year. Elaine Pruitt

## **Humanities 202 Seminar: Literature and Society in the United States, 1800-1918**

**(2 Credits)**

A topical survey of the problems of nationhood, emphasizing the formation of American political parties, the sectional tensions preceding the Civil War, and the problems of Reconstruction. In literature, the emphasis will be placed upon the development of a unique and vigorous American genre from the influence of the frontier and internal strife against the background of aesthetic Romanticism. Offered each year. Elaine Pruitt

## **Humanities 203 Seminar: Literature and Society in Modern America, 1900-1976**

**(2 Credits)**

A topical survey of the United States in the 20th century, with special attention to the emergence of an urbanized, industrialized world power. In literature, the emphasis will be placed upon the genesis of skepticism, disillusionment, and doubt that replaced the optimistic assessments of the American "experiment," upon American literature which became more original aesthetically, more experimental and more sophisticated. Offered each year. Elaine Pruitt

# College Academics

## Visual Arts

The Visual Arts program is designed to stimulate a profound understanding of painting and sculpture and to provide technique which will increase the creative activity of all students. The laboratory courses in visual arts are counted as arts credit for Design and Production majors. They are elective academic credits for all other students.

### **Visual Arts 101 Drawing**

**(2 Credits)**

Introduction to the basics of drawing by exploring different techniques and approaches using charcoal and pencil. Vocabulary stressed. Field trips planned to local galleries to help students develop awareness and appreciation of art. Martha Dunigan

### **Visual Arts 102 Color and Design**

**(2 Credits)**

An introduction to the basic principles of two-dimensional design through various media, and the study of color and color theory. Martha Dunigan

### **Visual Arts 103 Ceramics and Sculpture**

**(2 Credits)**

Introduction to ceramics through different methods of hand building followed by work on the potter's wheel. Some glazing will be done. Simple sculptural problems will be explored using other media in addition to clay, i.e., plaster, wire or wood, etc. There will be a \$10 materials fee charge per student. Martha Dunigan

### **Visual Arts 120 Introduction to Photography**

**(2 Credits)**

An examination of the principles of black and white photography including the aesthetic balance of light and shadow with emphasis on image message and control. Materials fee of \$40

per student will be charged. This course is available for academic credit to students who are not in the School of Design and Production. Michael Avdeon

### **DEP 137 Elements of Lighting Design**

**(2 Credits)**

An introduction and survey of the principles of lighting design for the nondesigner, focusing on the history, development, function and future of lighting design for the stage. This course is available for academic credit to students who are not in the School of Design and Production. Staff

### **DEP 157 Elements of Scene Design**

**(2 Credits)**

An introduction and survey of the principles of costume design for the nondesigner, as related to history and theatrical productions, including drama, dance and opera. This course is available for academic credit to students who are not in the School of Design and Production. Staff

### **DEP 167 Elements of Costume Design**

**(2 Credits)**

An introduction and survey of the principles of costume design for the nondesigner, as related to history and theatrical productions, including drama, dance and opera. This course is available for academic credit to students who are not in the School of Design and Production. Staff

# High School Academics



## Course Requirements

The student must comply with the regulations of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from available academic high school and college courses.

### Total Credits Required for High School Graduation

English	4 units
Physical Education/Health	1 unit
Biology	1 unit
Science Elective	1 unit
U.S. History	1 unit
Social Studies Elective	1 unit
Mathematics	1 unit
Arts Units and Electives	6 units
Total (grades 9-12)	16 units

## Competency Testing

Beginning with the class of 1980, students must also have a passing score on the North Carolina Competency Tests in order to receive a high school diploma. These tests, which are required by North Carolina State law, will be given during the spring and fall of each year. Testing begins in the junior year so that each student has four opportunities to pass the tests before their scheduled graduation date.

# High School Academics

## Course Changes

No student will be permitted to drop or add courses after his registration is completed except with the approval of the academic advisor and the instructor of the course.

## Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. If, during a term, a student acquires two unexcused absences, his parents are notified. When a student acquires three unexcused absences in a course, he is in jeopardy of being dropped from the course. A student who is dropped from a course for overcutting will automatically receive a grade of "F" in that course.

## Excused Absences

Students may be excused from classes for reasons of health or family emergency, or when officially representing the School in an arts activity. (See College Division regulations: Excused Absences.) All excused absences must be recorded in the office of the Academic Dean.

## Absences from Final Examination

Failure to take a final examination, without previous arrangement with the instructor and the approval of the Academic Dean, will result in an automatic F,

since this will be presumed to be an unexcused absence.

## Grading System

Students are graded in academic courses on the following basis:

- A Work of highest degree of excellence
- B Good work, above average
- C Average, solid work
- D Work that meets only the minimum requirement for passing
- F Failing work
- \*I Incomplete

\* The grade I indicates that the student, who is passing his work at examination time, for legitimate reasons did not take the final examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following term or it will revert to an automatic F. The normal time limit to make up an incomplete grade in a course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

# High School Academics

## Course Descriptions

### English Program

Development of reading and writing skills, enjoyment and appreciation of literature and development of taste and critical judgment are the general objectives that guide the design of the program.

#### Remedial English

Students demonstrating marked deficiencies in reading and writing abilities are offered remedial work. Offered as needed.

#### Seventh Grade English — Eighth Grade English

A two-year program with emphasis on development of grammar knowledge and writing skills. Plays of appropriate levels are studied as well as simple short stories and narrative poetry with uncomplicated rhythms and imagery.

#### English I

In the first year of high school, concentration is on grammar and composition. A basic vocabulary of literary analysis is introduced; readings include short fiction, drama, mythology and poetry.

#### English II

Grammar and composition, study of short, uncomplicated novels, plays of appropriate complexity and of narrative and lyric poetry.

#### English III

At this level the student concentrates on major writers of American literature. The course emphasizes expository techniques in writing.

#### English IV

At the senior level the student works with English literature. Course emphasizes composition to develop elements of style along with critical analysis of literature studied.



# High School Academics

## **English V — Advanced Placement English**

In this seminar-style course, advanced students discuss readings from American and British writers. A wide variety of writing experiences close readings of poetry and prose passages, and objective testing sessions characterize the weekly procedures. Students can qualify for college credit in many colleges upon satisfactory completion of the Advanced Placement Examination in English in May.

## **English Elective: Creative Writing — Short Fiction**

Students write personal narratives, character portraits, biographical journals (artistic, historical and current) as well as original prose narrative pieces. Students are also required to keep records of their reactions to assigned readings in a personal journal.

## **English Elective: Creative Writing — Poetry**

Students write different kinds of poems, as well as study classical, modern and pop poetry for purposes of understanding, imitation and discussion.

## **English Elective: Film Criticism**

Students study selected films, current and classical, with in-class viewings and discussions. Criticisms, reviews, critiques as well as an original screen script are required. Discussions of film as art, problems inherent in the viewer and in film, and differences in film and fiction take place in class periods and conferences. Films in 1978 included "On The Waterfront," "East Of Eden" and two versions of "Wuthering Heights," among others.

## **The Mathematics-Science Program**

The mathematics-science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of individual students.

## **Seventh Grade Mathematics-Eighth Grade Mathematics**

A two-year program of the basic principles and techniques of mathematics. A pre-algebra course with emphasis upon problem solving and upon the discovery of mathematical patterns.

## **General Mathematics**

Basic principles and techniques of mathematics. An introduction to Algebra I. Emphasis is placed upon experimentation, inductive thinking, discovery, and deductive reasoning, as well as upon the more practical aspects of mathematics.

## **Mathematics I Elementary Algebra**

An introductory course which should help the student to understand some of the basic structure of algebra, to acquire facility in applying algebraic concepts and skills, and to appreciate the role of deductive reasoning in algebra and the need for precision in the language.

## **Mathematics II Intermediate Algebra**

A continuation of the work begun in Algebra I, reinforcing and extending the student's awareness of principles and mastery of techniques.

## **Mathematics III Geometry**

Euclidean plane and solid geometry with an introduction to non-Euclidean geometry. Emphasis is upon inductive thinking, discovery, and deductive reasoning: appreciation of the postulational nature of mathematics and the development of logical thought.

## **Mathematics 101, 102, 103 (See College Listings)**

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 111, 112, 113.

## **Mathematics 111, 112, 113 (See College Listings)**

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 101, 102, 103.

## **Seventh Grade Science — Eighth Grade Science**

A two-year program covering basic principles and techniques of science.

### **Science I Physical Science**

A general introduction to physics and chemistry on a level less abstract than that of the more specific science courses. Open to all high school students. Offered in alternate years with Science IV.

### **Science II Biology**

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using biology as a vehicle. Emphasis in two terms is on human biology; third term focuses on man and his environment.

### **Science III Chemistry**

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery.

### **Science IV Earth Science**

A study of the ever-changing earth and its place in the universe. Offered in alternate years with Science I.

### **Science V Physics**

An introduction to the concepts and methods involved in the study of matter and energy. Basic mathematical skills are necessary.

## **Foreign Language Program**

A four-year program of French is offered. The college French, German and Italian courses are open to high school students with a good background in language skills. The entire foreign language program is directed toward achieving practical use of the language with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

### **French I**

Introduction to the basic sounds and speech patterns of French. Emphasis is on total control of material learned, including the speaking, writing, reading and aural-oral comprehension of the language in a culture-oriented atmosphere.

### **French II**

Continued study of the language and culture including introduction of finer points of grammar, composition and conversation. Further emphasis on the four aspects of language learning introduced in French I.

### **French III**

A study in depth of the language and culture including more advanced grammar structures and a range of literary works presented in a conversational atmosphere. Classes are conducted in French.

### **French IV**

Study of language accompanied by analysis and interpretation of a broader scope of the literature, culture and civilization. Conducted in French. (Enrollment only by permission of instructor.)



## Social Studies Program

The social studies program seeks to develop the student's ability to use men's past experiences as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

## Seventh Grade Social Studies — Eighth Grade Social Studies

The two-year program includes a study of U.S. history before 1900; government and politics; world geography; current events and contemporary problems.

## Social Studies — Ancient and Medieval History

The rise of Western classical culture and the development of medieval civilization. In order to present a world view, comparative units will be presented on the early civilizations of Asia, Africa and America. The first term will be devoted to pre-Grecian history, the second term, Greece and Rome; and the third will deal with the Middle Ages. This course is offered in alternate years with World Cultures.

## Social Studies — World Cultures

A cultural approach to the study of the history of the peoples of the world. Emphasis is given to Asian, Moslem, Slavic, European and African cultural areas. Changes people have made in ways of living at different times in history and especially how they have tried to adapt to the 20th century will be considered. This course is offered in alternate years with Ancient and Medieval History.

## Social Studies — American Studies

This course is designed to meet the high school graduation

requirement in United States History. Significant factors from the age of exploration to the age of world power are examined, with special emphasis on the uniqueness of American institutions and their importance in the world today, as well as American artistic contributions.

## Social Studies — Modern European History

Geared for grades 11 and 12, this is an advanced history course dealing with cultural developments in Europe during the 18th, 19th and 20th centuries. The course requires the student's maintaining a portfolio which helps him to develop his understanding of European culture and European contributions to the fine arts, using the student's artistic interests as focal points. Special arrangements are made for exceptional students to receive honors credit in European History.

## Health and Physical Education

The physical education requirement for high school students is met in the case of drama and dance students through their regularly scheduled arts courses. For music, visual arts and design and production students a program is offered by the Department of Student Services in cooperation with the Department of Academic Studies.

In addition to the above, a course in personal growth and development which fulfills the health requirement is offered for all high school students through the Department of Student Services. The unit of physical education and health is a requirement for the high school diploma from the state of North Carolina.

# **Student Services**

## **Introduction to Student Services**

Student Services offers students possibilities for growth in self-awareness by providing programs and processes which help them to have a realistic understanding of themselves and their world. It is the goal of Student Services to help students achieve personal integration, develop skills in interpersonal relations, assume responsibility for community living, and grow in their ability to cope with the demands of education for a profession in the arts.

Student Services is a strongly integrative element in the life of the School. Both community governance and problem-solving are addressed in terms of the freedom to make decisions and the necessity of learning to deal with the consequences of one's own behavior. Students are generally involved in the decision making processes at every level possible, both for the good of the policies and programs and for the educational benefits to the students who share in the consequences.

Constant attention to the questions of style of life, of career commitment, and of community interaction is maintained through the provision of many programs, continuous counseling (both preventative and crisis), and the attempt to keep material conditions such as health, food and housing functioning

at the most creative and efficient levels. Undergirding all the efforts of Student Services is the aim of assisting in the development of an emotionally secure and nurturing environment which will free students to develop emotionally, intellectually and artistically.

The five divisions of **Student Services** are:

**High School Life**  
**College Life**  
**Student Activities**  
**Health Services**  
**Counseling Services**

The directors and staff members in each of these areas are professionally trained and work with students to develop and implement programs and procedures which are responsive to the needs and wants of students and contribute to the effectiveness of the whole School.





## **Patricia Clifton White, Dean of Student Services (1978)**

B.A., French and English, Longwood College; M.A., Psychology and Counseling, Middle Tennessee State University; Ed.D., Higher Education Administration, College of William and Mary. Formerly Director of Career Planning and Placement/Counselor and Teacher of French and English. Reviewer of career planning literature for the Journal of College Placement. Presenter of numerous programs regarding career planning and placement at professional conferences, community organizations, and for student groups. Active participation as program moderator and presider at the Southern College Placement Association and Virginia College Placement Association annual conferences. Also, membership in the College Placement Council, Inc., American Personnel and Guidance Association, American College Personnel Association, National Vocational Guidance Association, National Employment Counselors Association, Virginia Personnel and Guidance Association, and the American Association of University Professors.

## **Florence Livingston, Secretary (1976)**

### **Orientation**

The opening week is an important occasion for incoming students. The events of this week, auditioning, placement testing, conferences with faculty and residential life staff, and many others set the stage for the course work, performances, and campus life which follow. A schedule of orientation is mailed to students well ahead of time.

### **Housing**

The North Carolina School of the Arts provides separate residence halls for High School and College students. All full time students enrolled in degree or non degree programs are required to live on campus and participate in the boarding plan through the school cafeteria. Married students or those living with family within commuting distance are exempted from this housing and boarding plan. Other students may seek exemption from the Dean of Student Services by appeal to the HOUSING REVIEW BOARD, composed of the Vice Chancellor for Administration, Dean of Student Services, President of the Student Government Association, a representative of the arts faculty, and a representative of the academic faculty.

Presently, there is insufficient space to house all college students on campus. Those students enrolling after all the dormitory space is assigned will be furnished information about off-campus housing opportunities which may help them in locating a place to live. A study is being done of campus housing needs which may result in additional dormitory space.

## College Life

College Life at North Carolina School of the Arts involves co-educational housing and recreational and avocational programs which primarily take place in a six building dormitory complex with three adjacent student lounges. Each lounge is presently in process of renovation to eventually provide three clear areas of service to students:

- a reception/party area
- an office/kitchen area
- and a community laundromat

In addition to these facilities, staff and students are working to expand the recreational programming dimension of College Life.

The College Life Staff is committed to establishing and maintaining rapport with student residents through a student staff of residence assistants. The residence assistants are selected in the spring of each school year and are the key to a creative, enjoyable, cohesive, community atmosphere.

College rules, regulations, and housing procedures evolve from year to year as determined by the Dean of Student Services after open consultation with the Student Government Association and College Life Staff. There is a serious attempt to

guarantee students their due process and societal rights as adults, while likewise, expecting them to take on the responsibility of adulthood.

Finally, the goal of the College Life Staff, simply stated, is to offer services in every dimension of a student's life as a community resident.

### **Larry Conlin-Long, Director of College Life (1975)**

B.S., Valdosta State College; M.A. (in progress), Drama/Speech, Wake Forest University; McGovern for President, National Staff, 1972; 2 years as Recreation Specialist; 3 years teaching experience in Speech/Drama.

### **Susan Chambers, Associate Director of College Life (1973)**

B.A. Sociology/Psychology, State University of New York at Albany; M.ED. (in progress); Counseling.

### **John Scarritt, Assistant Director of College Life (1976)**

B.A., Economics, Brown University; M.B.A. (in progress), Wake Forest University.

### **Esther Young, Assistant Director of College Life (1968)**

B.A. (in progress), English, University of North Carolina at Greensboro.

## High School Life

The High School Life program at North Carolina School of the Arts maintains uniqueness on a national scale by virtue of the fact that this institution continues to be one of a kind: a school where both high school and college students seek training toward careers in the professional performing arts on the same campus.

High school students are housed on campus in two dormitories where 24-hour supervision is provided by an adult staff-in-residence. High school students are expected to be responsible for their own everyday lives with regard to class attendance, homework, keeping of social rules and regulations, and personal well-being.

Special attention is given to the legal responsibilities that North Carolina School of the Arts (alone, among the 16 schools in the University System), bears in its "in loco-parentis" role with high school students under 18 years of age.

Staff members in residence receive constant in-service training enabling them to better render recreational, counseling and housing services.

Because high school students, for the most part, are not allowed to have cars on campus, bus and van service is available especially at night and on

weekends to transport students to shopping centers, parks, places to dine and interesting sites in and around the Winston-Salem area.

A special program was started in Fall, 1978 called "Host Families" to help high school students, away from home for the first time, adjust to their new environment. These families live in the Winston-Salem area and act as "family away from home" for occasional meals, short visits, and a real family atmosphere.

Finally, the North Carolina School of the Arts' High School Life Staff is committed to campus social harmony among its high school and college student populations. Although there are clear areas of the campus (college dormitory area) in which high school students may not enter without special permission, high school and college students are residents of the same campus. Every effort is made to meet the needs of the high school students by the High School Life Staff.

**Sharyn McDonald, Director of High School Life (1974)**

B.A., University of Georgia, 1968, Radio/TV; N.B.C., Washington, D.C., 1968-1972.

# **Student Services**

## **Juanita Charles, Assistant Director of High School Life (1975)**

A.B., Winston-Salem State University, English; 3 years Voice Study with Janice Harsanyi; Special Student at North Carolina School of the Arts in Voice.

## **Patricia Conlin-Long, Assistant Director of High School Life (1978)**

B.S., Social Psychology, Catholic University.

## **Judith Steelman, Assistant Director of High School Life (1976)**

B.A., Psychology, Appalachian State University; M.A., Guidance and Counseling, Appalachian State University.

### **Counseling Services**

A staff of professionally trained counselors offer a variety of services to persons in the School. The use of these services is without cost to students, faculty, and staff.

The primary goal of the counseling program is to offer a helping/working relationship which will be useful to persons in becoming more self-directed, better at problem-solving, and more constructive in setting and achieving goals.

The counseling staff has competence in such areas as problem solving and decision making, career counseling, communication skills, Transactional Analysis, Gestalt Therapy, relationship and marital counseling, human relations training, and group

counseling. In these and other areas, this staff offers programs and workshops as well as individual counseling.

## **Cranford Johnson, Director of Counseling (1970)**

B.A., History/Political Science, Birmingham-Southern College; B.D., Emory University Campus minister, Duke University, 1963-1969; Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1969-1970; North Carolina Family Life Council; North Carolina Group Behavior Society; American Association of Sex Educators and Counselors; Instructor in Social Sciences.

## **Sarah Lu Bradley, University Residence Counselor (1971)**

B.A., Philosophy/Religion, Greensboro College; M.R.E., Duke University; M.Ed, Counseling, University of North Carolina at Greensboro.

### **Student Governance**

#### **Kendall Jones, SGA President**

High school and college students from each school — dance, design and production, drama, and music — are organized as a Student Government Association, which is recognized by the administration and the Board of Trustees. The SGA is the official voice for students, sponsoring activities and supporting student interest.





## Activities

In addition to more than 200 performances each year — dance concerts, drama productions and workshops, student and faculty recitals, orchestra and ensemble concerts — movies, dances and parties are scheduled on campus. Students plan all-school events with the Director of Student Activities and counsel from the arts and academic deans.

Recreational facilities provided include those for gymnastics, swimming, tennis, and volleyball.

Students have bus service and tickets are provided for off-campus events in Winston-Salem and neighboring cities and nearby colleges and universities.

**David Belnap, Director of Student Activities/  
Work-Study Coordinator (1969)**

B.A., Psychology; M.A., Education, Wake Forest University.

**Juanita Dahmer, Game Room Manager**

## Religious Life

The North Carolina School of the Arts recognizes the importance of religion in the life of a student and affirms the right of each student to worship or not, according to the tenets of his religious faith. Students are assisted in maintaining their religious

association while attending the School. There are churches and other religious organizations in the local community as well as on-campus student religious fellowships, which encourage student participation.

## The Campus

The School of the Arts is located on a 30-acre campus south of the Old Salem restoration area in Winston-Salem.

The Administration Building houses the administrative offices, academic classrooms, practice and teaching studios for dance and music, and an auditorium for concerts and operas produced by the School of Music.

## The Campus

A new building, the Workplace, houses studios, classrooms, and office space for the School of Drama, School of Dance, and the School of Music plus the Agnes De Mille Theatre for dance and drama productions. Also, a fine new library facility is in this building.

The School of Design and Production is located in several buildings adjacent to the main campus. These buildings contain classrooms, studios, office space, properties, lighting and scenic construction shops as well as storage space.

# **Student Services**

Students at the college level are housed in a six-unit dormitory complex, each unit housing a maximum of forty-eight students. Students at the junior and senior high school levels live in two dormitories on another part of the campus. Residence supervisors live in the high school dormitories and six staff apartments located immediately next to each college dormitory.

The student Commons houses the cafeteria, swimming pool, gymnasium, lounges, game room, snack bar, bookstore, conference rooms, and office for the Student Government and Student Services Staff.

## **Regulations and Student Handbooks**

Both the High School and College Residential Life Programs have a system of social rules and regulations established by the Dean of Student Services on the basis of recommendations from the Student Services Staff and the Student Government Association. The Handbook details these regulations. Copies of the Handbook may be obtained prior to registration by writing to the Dean of Student Services.

New students will want to know about rules violations which may result in dismissal from school. In High School, dismissal may occur for 3 or more

major rules violations. The rules cover such matters as curfew regulations, intervisitation, falsification of sign out, vandalism, and other matters of health and safety. In college, persons are subject to dismissal from school for repeated violation of rules pertaining to such matters as theft, physical abuse or conduct which threatens the health or safety of another, vandalism, unauthorized use of school facilities, falsification of information, possession of weapons including explosives and other matters. Dismissal of any student may occur with regard to illegal drugs and certain uses of alcoholic beverages. The Handbook lists complete details and procedures.

## **Health Services**

In the first-floor wing of Sanford Dormitory is the dispensary, an eight-bed infirmary, laboratory, physical therapy and treatment rooms, and offices for the staff which includes a licensed physician, a registered nurse, and three licensed practical nurses. A nurse is on 24-hour call during the week and available by telephone for emergencies at all times. The physician is on campus six hours each week and the dispensary is open eight hours a day on weekends.

The Health Services fee pays for the services of the

# Student Services

nurse, first-aid supplies and non-prescription drugs, and the use of physical therapy equipment — crutches, vaporizers, etc. A portion of the School physician's fee and a minimal infirmary charge is made to the student, as are charges for prescription drugs, ace bandages, laboratory tests and X rays. Arrangements for medical or dental specialists are made through health services, as indicated, and expenses incurred are responsibility of the student or parent. Questions on services or charges should be directed to the Director of Health Services.

Health and accident insurance are not included in the health services fee. In the event of injury and/or hospitalization of a student, the parent's insurance, covering the student, is the primary source of payment. Individual health and accident insurance is available by contract with a private insurance company. For additional information, write the Director of Personnel. Itemized statements for health service charges, which may be reimbursable to the parent through insurance, can be obtained by writing the Director of Health Services.

## **Margaret Porter, R.N., Director of Student Health Services (1966)**

Graduated, City Memorial Hospital School of Nursing; Post Graduate, Washington, D.C., Brigham Young University

## **Anita Brown, L.P.N. (1977)**

## **Elaine Clodfelter, L.P.N. (1976)**

## **Rebecca Davenport, L.P.N. (1973)**

### **Counseling Services**

Professional counseling is available to all members of the campus community, to provide assistance and resources in such areas as problem solving, personal concerns, organization of time, career planning, etc. In addition to the counseling staff, the full Student Services Staff is available for crisis counseling in any emergency. Referral to additional resources including psychiatric is available.

# The Semans Library

Dedicated on April 27, 1978, the new library has been named in honor of Dr. James H. Semans and his wife Mary Duke Biddle Trent Semans. Dr. Semans has been Chairman of the School's Board of Trustees since 1965. The following tribute appeared in the dedicatory program:

"It is fitting that the library, the heart of any campus, should be named in honor of the two persons who have provided the heart of the School of the Arts since its inception."

"Their constant devotion and tireless spirit made possible the full birth and growth of an incomparable dream."

The Semans Library occupies three floors at the north end of the Workplace and has seven times as much space as the old facilities. It was carefully planned to meet the needs of our students and faculty for many years. Dr. Jerrold Orne, a noted authority on library buildings, served as a consultant during the planning stages.

Present holdings include nearly 49,000 volumes, 20,000 pieces of music, 22,000 recordings, and subscriptions to 250 magazines and 25 newspapers. There are also films, filmstrips, slides, and other audio-visual materials.

Among the particular strengths of the library are the

outstanding collection of recordings, the music collection with its more than 50 critical editions of the complete works of various composers, the growing collection of plays, and the books on dance and theater.



# The Semans Library

Governor James Hunt applauds Dr. James and Mary Semans at the dedication of the library in their honor.



## Professional Staff:

### **William D. Van Hoven, Head Librarian (1965)**

B.A. (English), Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S.L.S., University of North Carolina at Chapel Hill. Group Services Librarian at Greensboro Public Library, 1961-1965.

### **Marie Kroeger, Music Librarian (1973)**

B.M. (Music History), University of Louisville; M.A. (Library Science), University of Oregon. Held professional library positions at Lane Community College (Oregon), Ohio University, University of Wisconsin, Rhode Island College, and Moorhead State College (Minnesota).

### **Carol Bernasek, Music and Record Cataloger (part-time) (1970)**

Oberlin Conservatory; B.M., Salem College; M.M., University of North Carolina at Greensboro. Held positions at UNC-Chapel Hill Library and Salem College Library.

### **Ruth Mattson, Reference Librarian and Cataloger (1977)**

A.B., Wheaton College; M.A.L.S., Rosary College. Held professional library positions at Libby, McNeill and Libby (Illinois) and Canadian Consulate General (Illinois).

## Supporting Staff

Renee Hanley, Head of Circulation

Fred McDonald

Jayne Young

Jean McDonald

Terri Liles (part-time)

Sarah Salzwedel

Clarice Scarritt (part-time)

Elmira Weston



# Summer Sessions

The North Carolina School of the Arts offers summer programs in dance, visual arts, drama, and music on the Winston-Salem campus and at various cultural centers in Europe. Summer programs are also offered in cooperation with Warren Wilson College in Swannanoa, N.C.

**Janice Boyer, Secretary for the Summer Sessions**

## **Winston-Salem, N.C.**

The Summer Session accepts students at the junior high, high school, and college levels. In some instances, students both older and younger are accepted. Summer programs are offered in dance, drama, music, visual arts, and academics.

The Summer Session at the School of the Arts is designed to give students an opportunity to explore the performing art in which they are interested and in which they show some proficiency. Students who have not yet committed themselves to the pursuit of a professional career in one of the performing arts can use the Summer Session to determine the degree of their interest and their competence in their chosen field. At the end of the Summer Session, many students are able to decide for the first time whether they wish to pursue a full-time training program leading to a career in one of the performing arts. Those who wish to attend the

regular session of the School are accepted when they successfully pass the required audition. Attendance at the Summer Session, however, is no guarantee of acceptance for the regular session.

All applicants, including those who are already enrolled in the regular session, are required to submit application forms. Completed forms must be returned to the Director of Admissions before May 1st, with an application fee of \$10. This fee is not required of those students already enrolled in the School of the Arts, nor of those who have already paid the application-audition fee for the regular session. Inquiries should be addressed to: Director of Admissions, N.C. School of the Arts, Box 12189, Winston-Salem, N.C. 27107.

## **Music**

Each summer the School of Music presents a series of work-shops, clinics and special interest programs for high school and college-age students. Both prominent guests and members of the School of the Arts faculty offer workshops on individual instruments and other areas of music performance. These programs are announced each year in January and information is available thereafter.

# **Summer Sessions**

## **Dance**

The School of Dance offers an intense program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern, character classes and dance composition, mime and adagio for advanced students.

Also included in the summer dance curriculum are classes in music appreciation, acting, and dance history. The outstanding faculty at the School is augmented by guest teachers.

## **Design and Production/Visual Arts**

The School of Design and Production offers a five-week program in visual arts for high school and college level students. Enrollment is limited to 30 students. The program will focus on drawing, color and design, ceramics, and sculpture.

## **Drama**

The School of Drama offers an intensive course in theatre designed for high school students who have some experience in drama and who wish to explore the field further. Classes in acting, mime, movement, jazz dance, and technical theatre are given. The regular faculty of the School is augmented by guest teachers. Students may perform in a workshop production.



# Summer Sessions

## Information and Applications

More complete information about the Summer Sessions, as well as specific requirements for admission, fees, and tuition to the various programs is published separately. For further information about these sessions write:

Director of Admission  
North Carolina School of the Arts  
P.O. Box 12189  
Winston-Salem, N.C. 27107



# Admissions

The North Carolina School of the Arts welcomes visitors to the campus throughout the year. It is to a prospective student's advantage, however, to visit while the School is in session. Interviews may be scheduled with the Admissions Office between 9 a.m. and 12 noon between 2 p.m. and 4 p.m., Monday through Friday.

Conferences with members of the admissions staff cannot be assured unless appointments are made in advance. Appointments may be made by letter or by calling the Admissions Office at (919) 784-7170, Extension 227.

A prospective student should make a careful study of the North Carolina School of the Arts catalog and be prepared to ask specific questions at the time of his interview.

**Dirk Dawson, Director of Admissions (1968)**

B.B.A., Wake Forest University. Studied printmaking with J.T. Diggs. Past president of Associated Artists of Winston-Salem and board member of Associated Artists of North Carolina. Former Director of Public Relations and Alumni Affairs at NCSA.

**Valerie Lochte, Assistant Director of Admissions (1967)**

Attended High Point College, North Carolina School of the Arts; Acting Registrar/Director of Admissions, Central Records Officer, Assistant to the Registrar, Assistant Coordinator for Preparatory Music Program.

**Pat Winebarger, Secretary (1977)**

## Admissions Procedure

1. Application material, including audition requirements and dates, will be sent upon request. Completed applications and related materials should be returned to the Office of Admissions with an application/audition fee of \$10. This fee is non-refundable and may not be applied to tuition, fees or other NCSA bills.
2. Audition/interviews are scheduled on a regular basis during the school year. Regular dates are usually set in each month beginning with October and ending with May. Some auditions are held during summer school. Applicants are urged to audition early in the school year since quotas may be filled in many areas prior to the summer school audition dates. Audition/interview dates should be scheduled through the Admissions Office, and should be requested at least two weeks prior to the audition date.
3. Notification of the Admissions Committee's decision will normally be made within ten days after the audition if all application materials have been received by the time of the audition. Applicants are urged to request SAT scores, transcripts and letters of recommendation.
4. Accepted students will receive general school information and registration procedures in the latter part of August.

# Admissions Auditions

## **Admissions Committee**

The Admissions Committee considers each applicant individually and bases its decisions on the general excellence of the candidate's artistic level of performance, the candidate's school record, arts and academic achievement and promise, the personality and character of the applicant, health and emotional balance, industry and special interests.

## **Performance Auditions**

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of dance, drama, music or design and production. Auditions are held each term during the year at the Winston-Salem campus. Specific dates are provided with application forms. Audition information is listed under dance, design and production, drama and music.

## **Auditions at the North Carolina School of the Arts**

Consideration of candidates for the North Carolina School of the Arts begins with an audition. Audition standards are set by each art school. The demonstration of talent, achievement, and career potential are judged for each applicant in an audition. Auditions should be scheduled through the Admissions Office.

## **Dance:**

Auditions will be held at the North Carolina School of the Arts on these dates.

February 16, March 16, April 6, May 18.

## **Sanford Scholarship Competition Audition**

January 26 (open only to North Carolina high school students)

Auditions will be held at the following N.A.R.B. Festivals:

Southeastern Regional Ballet Association, Gulfport, Miss.

Southwestern Regional Ballet Association, Wichita Falls, Tex. Pacific Regional Ballet Association, Santa Barbara, Calif.

Northeast Regional Ballet Association, Bethlehem, Penna.

## **Design:**

All auditions will be held at the North Carolina School of the Arts.

November 17, December 8, January 19, February 16, February 23, March 9, March 30, April 6, April 20, May 11, May 18, June 22, July 13.

## **Sanford Scholarship Competition Audition**

January 26 (open only to North Carolina high school students).

# Auditions

## **Visual Arts:**

All auditions will be held at the North Carolina School of the Arts.

November 17, December 8, January 19, February 16, February 23, March 9, March 30, April 6, April 20, May 11, May 18, June 22, July 13.

## **Sanford Scholarship Competition Audition**

January 26 (open only to North Carolina high school students)

## **Drama:**

Auditions will be held at the North Carolina School of the Arts on these dates.

November 17, December 8, January 19, February 16, March 9, March 30, April 6, May 4, May 11, May 18.

## **Sanford Scholarship Competition Audition**

January 26 (open only to North Carolina high school students).

February 24, 25 — New York, N.Y.

February 27, 28 — Chicago, Ill.  
March 1

March 2, 3 — New Orleans, La.

March 5, 6, 7 — San Francisco, Ca.

## **Music:**

Auditions will be held at North Carolina School of the Arts on these dates.

November 10, December 8, February 16, March 2, April 13, April 27, May 4, May 18, and June 29.

## **Sanford Scholarship Competition Audition**

January 26 (open only to North Carolina high school students).

Off-campus auditions will be held on the following dates:

February 24 — Asheville, NC,  
Charlotte, NC,  
Raleigh-Durham, NC,  
Wilmington, NC,  
Norfolk, Va. and  
vicinity

February 9 — New York, N.Y.  
March 2 — Nashville, Tenn  
Mid-late March — Atlanta, Ga.

## Other Requirements

Each student must present proof of his ability to pursue arts and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about dates of administration of these tests may be obtained from the high school principal or from the College Entrance Examination Board, Box 592, Princeton, New Jersey. Junior high school and high school applicants must present an official transcript from the school they are currently attending.

Although requirements for admission are flexible, the total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical perspective, competence in a modern foreign language and understanding of scientific and mathematical principles and methods are essential to the educational development of a citizen in the twentieth century.

## Degree Program

The minimum academic requirements for admission to the program are: (1) combined SAT scores of 800; (2) high school diploma or equivalent; (3) reasonably acceptable high school record. See individual school for arts requirements.

## Diploma Program

The Diploma program essentially includes arts courses only. The student may be admitted by choice or by failure to meet minimum entrance requirements for the degree program.

Academic enrichment work is available to diploma students by application through the academic department.

All drama diploma students are required to take the freshman English competency test.

Diploma students may earn entrance to the degree program upon satisfactory completion of the minimum acceptance requirements for the degree program.

## Special Students

Students enrolled at the college level of the School of the Arts are usually expected to pursue both academic and arts studies leading to a Bachelor of Music or Bachelor of Fine Arts degree or those

# **Admissions**

courses leading to the alternative Diploma in a particular arts area. Special, non-matriculated students not pursuing a degree or certificate program may be admitted and allowed to take courses in an arts or academic area. Non-matriculated students may receive credit toward a degree for courses taken, but are not eligible to receive a degree or certificate. Courses in the academic curriculum are open to non-matriculated students, with the approval of the Dean of Academic Studies, when there are vacancies in the class. Admission to an arts program is by audition. Interested students should apply through the Admissions Office. See Admissions Procedure and Special Student Fees.

## **Transfer Students**

Students who wish to transfer from other institutions must comply with audition and entrance requirements listed above, including the Scholastic Aptitude Test scores required of college applicants. College courses in which a grade of less than C has been earned cannot be accepted for transfer credit. High school transfer students will be given full credit value for high school units satisfactorily earned from an accredited secondary school.

The student is placed, upon entrance into the School, at a level of arts instruction reflecting past

training and experience. The student completes the sequence of arts courses from that point on, regardless of academic or age level. The rate of progress in the arts is determined by the individual's capacity and development. Students who complete the requirements in their major arts field are eligible for the Diploma.

Progression in academic courses follows the conventional pattern. Required academic courses in junior and senior high school and college are the same as for those in other fully accredited schools in the state. A high school diploma or the Bachelor of Fine Arts or the Bachelor of Music degree is awarded upon completion of the requirements, in the degree program.

## **Advanced Placement**

Students may qualify for advanced standing by placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program when a score of 3 or higher has been achieved on the official examination.

CLEP tests corresponding to courses in the NCSA curriculum may also be presented for evaluation for possible credit.

# Registration

Registration takes place at the beginning of each term. Students must show evidence of payment of tuition and fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so.

New students will receive instructions regarding times and places of registration, orientation and placement testing during the summer prior to their arrival at the School.

Students who have terminated their enrollment for any reason must apply for readmission prior to being allowed to register for a subsequent term.

Students who appear for registration at a time later than that specified in the School calendar are subject to a late fee of \$20.

## **June R. Putt, Registrar (1974)**

B.A., University of Connecticut. M.A., Cornell University. Graduate Resident and Head Resident, Cornell University. Residence Hall Director, Syracuse University. Assistant Registrar, SUNY College of Environmental Science & Forestry.

## **Janice Leonard, Secretary (1975)**

## **Josie Rhine, Secretary (1977)**

### **Class Designation**

A student's status is officially determined on the basis of his progress in his arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

### **Credit Definitions**

Students enrolled in high school programs receive credit in terms of standard high school units. College credit is awarded in semester hours.

### **Course Requirements**

It is the responsibility of the student to know the requirements for his particular program and, where specific academic courses are required, to include these courses in his program. Individual program requirements are outlined in the appropriate sections of this catalog.

# Registration

## **Residency Requirement**

In order to qualify for a Diploma, Bachelor of Fine Arts or Bachelor of Music Degree from the North Carolina School of the Arts, one must be registered as a full time student for a minimum of two years, one of which must be the student's graduating year.

A college student must carry 8 or more credit hours per term in order to be classified as a full-time student.

## **Course Changes**

The regular drop-add period will be one full week after registration. No courses will be added after this period ends. Course withdrawal may be allowed, by special permission of the appropriate dean, prior to the last two full weeks of classes. Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of F for the course.

## **Course Audit**

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside his arts area in addition to his regular program. Attendance must be regular. No credit is given.

## **Attendance**

Regular attendance in arts classes and rehearsals is mandatory. Failure to meet this obligation to any course, production, or performance will result in a lowering of the grade or dismissal from the course, production, or performance.

## **Excused Absences**

Excused absences must have prior approval from the dean of the school involved, the Dean of Students, or the individual faculty member. Written verification from the school infirmary will also be accepted.

## **Absences From Tests and Examinations**

Unexcused absences from an announced test or examination will result in an automatic F on the given examination.

## **Absences Before and After Holidays**

No unexcused absences are allowed.

## **Transfer Students**

Transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be ad-

# Registration

ministered. Appropriate Advanced Placement Credit will be awarded. Normally a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts, Bachelor of Music degrees or Diploma. (See Residency Requirement Page 162.)

## Distribution of Grades

Grades are sent to students and, when applicable, to their parents or guardians at the end of each term. See individual arts and academic sections for grade designations.

## Student Records

All educational records for students are maintained in the Registrar's Office and are available for student examination as outlined by the Family Educational Rights and Privacy Act. Students are informed at regular intervals of their current grade point averages and credits accumulated. Students having questions about their progress are encouraged to address these questions to the Registrar.

## Part-Time Degree Students

Under certain circumstances, a matriculated student may enroll as a part-time degree student for a given term. This status is generally reserved for seniors in their last term and is only granted by

special permission of the appropriate dean. Part-time degree students may carry less than eight credits and are charged by the credit, according to the schedule of fees for special students.



# Residency Requirements

## General Information

The state of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of his instruction and of the operation of the School.

**North Carolina law requires that all delinquent charges be paid in full before any student may reenroll for a subsequent term of regular trimester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.**

**North Carolina General Statutes Section G.S. 116-143.1 Provisions for determining resident status for tuition purposes.** (a) As defined under this section.

- (1) A "legal resident" or "resident" is a person who qualifies as a domiciliary of North Carolina; a "non-resident" is a person who does not qualify as a domiciliary of North Carolina.
  - (2) A "resident for tuition purposes" is a person who qualifies for the in-State tuition rate; a "non-resident for tuition purposes" is a person who does not qualify for the in-State tuition rate.
  - (3) "Institution of higher education" means any of the constituent institutions of The University of North Carolina and the community colleges and technical institutes under the jurisdiction of the North Carolina State Board of Education.
- (b) To qualify as a resident for tuition purposes, a person must

have established legal residence (domicile) in North Carolina and maintained that legal residence for at least 12 months immediately prior to his or her classification as a resident for tuition purposes. Every applicant for admission shall be required to make a statement as to his length of residence in the State.

(c) To be eligible for classification as a resident for tuition purposes, a person must establish that his or her presence in the State currently is, and during the requisite 12-month qualifying period was, for purposes of maintaining a bona fide domicile rather than of maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education.

(d) An individual shall not be classified as a resident for tuition purposes and, thus, not rendered eligible to receive the in-State tuition rate, until he or she has provided such evidence related to legal residence and its duration as may be required by officials of the institution of higher education from which the individual seeks the in-State tuition rate.

(e) When an individual presents evidence that the individual has living parent(s) or court-appointed guardian of the person, the legal residence of such parent(s) or guardian shall be prima facie evidence of the individual's legal residence, which may be reinforced or rebutted relative to the age and general circumstances of the individual by the other evidence of legal residence required of or presented by the individual; provided, that the legal residence of an individual whose parents are domiciled outside this State shall not be prima facie evidence of the individual's legal residence if the individual has lived in this State the five consecutive years prior to enrolling or registering at the institution of higher education at which resident status for tuition purposes is sought.

# Residency Requirements

- (f) In making domiciliary determinations related to the classification of persons as residents or non-residents for tuition purposes, the domicile of a married person, irrespective of sex, shall be determined, as in the case of an unmarried person, by reference to all relevant evidence of domiciliary intent. For purposes of this section.
- (1) No person shall be precluded, solely by reason of marriage to a person domiciled outside North Carolina, from establishing or maintaining legal residence in North Carolina and subsequently qualifying or continuing to qualify as a resident for tuition purposes;
- (2) No person shall be deemed, solely by reason of marriage to a person domiciled in North Carolina, to have established or maintained a legal residence in North Carolina and subsequently to have qualified or continued to qualify as a resident for tuition purposes;
- (3) In determining the domicile of a married person, irrespective of sex, the fact of marriage and the place of domicile of his or her spouse shall be deemed relevant evidence to be considered in ascertaining domiciliary intent.
- (g) Any non-resident person, irrespective of sex, who marries a legal resident of this State or marries one who later becomes a legal resident, may upon becoming a legal resident of this State, accede to the benefit of the spouse's immediately preceding duration as a legal resident for purposes of satisfying 12-month durational requirement of this section.
- (h) No person shall lose his or her resident status for tuition purposes solely by reason of serving in the armed forces outside this State.
- (i) A person who, having acquired a bona fide legal residence in

North Carolina, has been classified as a resident for tuition purposes, but who, while enrolled in a State institution of higher education, loses North Carolina legal residence, shall continue to enjoy the in-State tuition rate for a statutory grace period. This grace period shall be measured from the date on which the culminating circumstances arose that caused loss of legal residence and shall continue for 12 months; provided, that a resident's marriage to a person domiciled outside of North Carolina shall not be deemed a culminating circumstance even when said resident's spouse continues to be domiciled outside of North Carolina; and provided, further, that if the 12-month period ends during a semester or academic term in which such a former resident is enrolled at a State institution of higher education, such grace period shall extend, in addition, to the end of that semester or academic term."

Sec. 2 This act shall become effective upon ratification.

In the General Assembly read three times and ratified, this the 29th day of May, 1975.

116-143.2 *Tuition of Indochina refugees.* – Any alien paroled into the United States after March 31, 1975, under the United States Immigration and Nationality Act as a refugee or orphan from the Republic of Vietnam, Laos, or Cambodia shall, if properly admitted to an institution of higher education as defined in G.S. 116-143.1, be eligible to be charged the in-State tuition rate immediately after completing 12 consecutive months presence in this State and continuing so long as the parolee abides in this State.

This act shall become effective upon ratification (June 16, 1977), and it shall expire absolutely on July 1, 1982; the act shall not apply to, and no person shall be eligible for the act's special circumstances in-State tuition rate for, any term or semester which will end after July 1, 1982.

# Tuition and Fees

## Tuition Deposit

New students accepted for admission to the School are required to make an advance deposit of not less than \$100 to be applied against the student's tuition and fees for the academic term for which he is accepted. This deposit must be paid within three weeks of the mailing by the School of the student's notice of acceptance. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn his application, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship, the deposit may be waived by the School at its discretion. If the applicant, after remitting his deposit, decides not to attend the School and gives notice of his decision by May 1, in the case of application for the fall term, or at least one month prior to the beginning of the term in the case of application for the winter or spring term, the deposit shall be refunded.

Deposits made by students who fail to give notice of withdrawal to the School as provided above shall be forfeited to the School.

An advance deposit of \$50 is required of each student enrolled for the regular academic year who intends to return for the succeeding academic year. This deposit is due during the last regular term (spring term) of his current academic year

628 937

preceding the next fall academic year. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship the deposit may be waived by the School at its discretion. The deposit shall be applied against the student's tuition and fees in the event he returns. If he decides not to return to the School and gives notice of his decision within thirty (30) days after the last day of the term in which he made the deposit, or if the School determines that he is not eligible to return, the deposit shall be refunded. Deposits made by students who fail to give notice shall be forfeited to the School.

Tuition	1st Term	2nd Term	3rd Term	Per Year
High School — In-State . . . . .	\$ 6	\$ 7	\$ 7	\$ 20
High School — Out-of-State . . . . .	\$252	\$252	\$252	\$ 756
College — In-State . . . . .	\$190	\$189	\$189	\$ 568
College — Out-of-State . . . . .	\$674	\$673	\$673	\$2020

All billed tuition and fees must be paid prior to the beginning of each term for which the student is enrolled.

Fees	1st Term	2nd Term	3rd Term	Per Year
Music Instruction (additional charge applicable to all receiving private music instruction) . . . . .	\$ 50	\$ 50	\$ 50	\$ 150
Secondary instrument (one-half hour lessons)* . . . . .	\$ 60	\$ 60	\$ 60	\$ 180
Design and Production Laboratory Fee . . . . .	\$ 25	\$ 25	\$ 25	\$ 75
Drama . . . . .	\$ 66	\$ 66	\$ 66	\$ 198

# Tuition and Fees

High School Visual Arts					Dance			
Laboratory Fee .....	\$ 50	\$ 50	\$ 50	\$ 150		\$190 \$674 \$ 24	2 classes per day (In-State rate) 2 classes per day (Out-of-State rate) per credit (In-State rate)	\$ 285 1 class per day \$1,011 1 class per day
High School Textbook Rental	\$ 25			25				
Rooms, (Single rooms available only to college level students at an additional cost of \$50 per year) .....	\$260	\$170	\$170	\$ 600 ✓	Drama			
Board .....	\$368	\$254	\$254	\$876 ✓	Academic			
Health (applicable to all students) .....	\$ 32	\$ 32	\$ 32	\$ 96 ✓				
Activities (applicable to all students) .....	\$ 25	\$ 25	\$ 25	\$ 75 ✓	Design & Production	\$ 24 \$ 85	per credit (In-State rate) per credit (Out-of-State rate)	
Property Damage, Library Deposit (refundable after end of school year if no charges are incurred; applicable to all students (\$25)								
Dormitory Room Key Deposit	\$ 5 ✓							
Late Registration Fee (\$20) per term								
Graduation Fee Due at Beginning of Term of Graduation	\$ 10 ✓							
<b>Special Student Tuition Per Term</b>		<b>Per Year</b>						
Music Instruction (private lessons)								
In-State .....	\$121		\$ 363					
Out-of-State .....	\$231		\$ 693					
Major Instruction — Composition (class)								
In-State .....	\$ 61		\$ 183					
Out-of-State .....	\$116		\$ 348					
Music (classroom instruction) .....	\$ 24	per credit (In-State rate)						
	\$ 85	per credit (Out-of-State rate)						

## Opera Program Tuition and Fees

Opera*	Per Term	Per Year
In-State .....	\$121	\$363
Out-of-State .....	\$231	\$693
Voice		
In-State .....	\$121	\$363
Out-of-State .....	\$231	\$693
Damage Deposit .....		\$ 25

\*Students may select from the following course offerings (opera, staging, coaching, costuming, makeup, body movement, acting, diction, history of opera and advanced vocal repertoire) or take the complete program for twelve credits. Tuition will be the same for one or all of the courses.

## Inquiries

Questions concerning payment of fees should be directed to the Business Office.

# Tuition and Fees

## Fee Changes

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

## Withdrawals

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the Business Office notification from the Registrar that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

Number of Weeks Attendance	Percentage of Total Tuition & Fees (minus) nonrefundable deposits) to be refunded
1	100%
2	85%
3	65%
4	40%

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week.

## Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code: The amount charged to such persons for tuition, fees and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.

**Frank S. Ruark, Financial Aid Administrator, Director of Institutional Research, Title IX (Sex-Nondiscrimination) and Section 504 (Handicapped-Nondiscrimination) Officer, Residence-and-Tuition-Status Review Officer, (1969)**

A.B., Political Science, Duke University; Graduate Studies, Wake Forest University, Fisk University, University of Georgia; Instructor, high school social studies and college history, NCSA Department of Academic Studies, 1969-72.

**Laura H. Allen, Secretary (1973)**

The North Carolina School of the Arts subscribes to the following philosophy:

Parents of dependent students have an obligation to pay for the education of their children to the extent that they are able to do so. Parents are expected to continue to provide, as well as they are able, the basic essentials of life whether the student lives at home or on campus. These essentials include meals, room, clothing, and medical care. If their means permit contributions beyond the essentials, they are expected to assist in payment of tuition and other direct educational expenses.

Self-supporting applicants may apply as financially independent applicants provided that during the calendar year(s) in which they receive financial aid and the previous calendar year, they:

1. Have not and will not live with parents for more than two consecutive weeks;
2. Have not and will not be taken as a federal or state income tax exemption by parents;
3. Have not and will not receive \$600 or more in financial support from parents.

A student must file a new application for financial aid for each year of enrollment. Aid awards vary from year to year as family circumstances and availability of aid funds change.

Awards are made only to full-time tuition-paying students who are pursuing high school diplomas, college degrees, or college diplomas. They are limited to expenses necessary to fulfill normal basic needs plus reasonable allowances for transportation and personal expenses. Financial aid is awarded on the basis of demonstrated need in the form of grants, work-study jobs, loans, or combinations of these. If a student with need receives a scholarship or tuition reduction for talent or achievement from his arts dean it shall be part or all of his financial aid, depending upon degree of need, and not in addition to financial aid. Funds for financial aid are allocated to students from the following sources:

United States Government

1. Basic Educational Opportunity Grants

# Financial Aid

2. Supplemental Educational Opportunity Grants
3. College Work-Study Program
4. National Direct Student Loan Program

North Carolina State Government

1. Allocated Fund
2. N.C. Minority Student Presence Scholarships
3. N.C. Student Incentive Grants

North Carolina School of the Arts Foundation, Inc.

Recently enrollment and expenses have been increasing faster than available funds. Many college students find it necessary to seek additional funds from state scholarship and higher education loan programs. Every college applicant is urged to investigate these programs by writing to the Higher Education Assistance Authority, Board of Higher Education, in the capital city of his state.

Some states provide grants on the basis of need to resident college students to attend colleges outside those states. Any college applicant who is a resident of one of the following states must apply as early as possible to the Higher Education Assistance Authority in the capital city of that state for such a grant:

Connecticut	Pennsylvania
District of Columbia	Rhode Island
Massachusetts	South Carolina
New Jersey	Vermont
North Carolina (in-state schools only)	

Any high school or college applicant who has been receiving benefits from the following or similar agencies must apply as early as possible for continuation of those benefits:

- Social Security Administration
- Veterans Administration
- Welfare — Aid for Dependent Children
- Vocational Rehabilitation

Any college applicant who is a dependent or survivor of a disabled or deceased military veteran should write for information about scholarships or grants to the State Department of Veterans Affairs in the capital city of his state.

The final decision about the kinds and amounts of financial aid to any student, except those determined by off-campus agencies, is made by the Financial Aid Administrator or, if appealed, by the Financial Aid Review Committee.

## Applications

The following forms may be obtained by written request to the Financial Aid Administrator:

- Financial Aid Application
- Financial Aid Application Supplement for Financially Independent Students
- Financial Aid Transcript for New Transfer Students

# Financial Aid

Each applicant must file one of the following forms, obtainable from high school counsellors, college financial aid administrators, or:

Financial Aid Form (FAF)	Family Financial Statement (FFS)
College Scholarship Service (CSS) or P.O. Box 2700 Princeton, NH 08540	American College Testing Program (ACT) P.O. Box 767 Iowa City, IA 52240

Each college applicant must apply for a Basic Grant (BEOG) on a FAF or FFS indicated above.

A financial aid application or lack of it does not affect consideration of an admissions application. Financial aid awards are made only to applicants who have been accepted for enrollment by the Admissions Office. A financial aid award must be accepted by the applicant within twenty-one days of the financial aid award letter or admissions acceptance letter, whichever is later.

The new library in Workplace provides twelve listening stations.



# Scholarships

Scholarships are awarded to students whose audition evaluations and other records show unusual talent, ability, and art potential by the dean of each arts school upon recommendation of each arts school faculty. Out-of-state college students who receive scholarships may also be granted tuition reductions.

A scholarship and, when applicable, a tuition reduction is normally granted for one academic year. Any scholarship stipend is contingent upon the student's enrollment in the North Carolina School of the Arts for the academic year to which the scholarship applies. If a student fails to enroll or ceases to be enrolled in the School, he shall forfeit all or the appropriate pro rata share of his scholarship. Most scholarships are renewed provided the student meets the renewal requirements listed in his scholarship award letter. If a scholarship recipient is placed on academic or artistic probation at the end of one term of the trimester year and does not raise his performance to an acceptable level by the end of the following term, the pro rata remainder of his scholarship may be reduced or canceled for the balance of the year and not renewed for the following year.

Scholarships and any tuition reductions shall be considered as assets toward meeting financial

needs so that the combination of them and financial aid for an individual student shall not exceed 100 per cent of the School's estimate of his educational expenses including reasonable allowances for books and supplies, transportation, and personal expenses.

## Four Full Scholarships — Sanford Scholarship

1. Awarded to one student per year in dance, design and production or visual arts, drama and music
2. Students must make application for the competition and be legal residents of North Carolina currently enrolled in grades 7 through 12
3. North Carolina School of the Arts students not eligible
4. Nonrenewable
5. Competition is held annually on the North Carolina School of the Arts campus each fall

## Twenty-two \$500 Nancy Reynolds Scholarships

1. Awarded to new high school and college students and to graduates of the School's high school division who enroll in the School's college division
2. Renewable

# Scholarships

## Four \$1,000 Nancy Reynolds Merit Awards

1. Awarded each year by each arts faculty to its most outstanding returning student
2. Nonrenewable, but the same student could be designated more than once

## Five \$1,000 William R. Kenan, Jr. Awards

1. Awarded each year by the chancellor to outstanding returning students nominated by the arts faculties
2. Nonrenewable, but the same student could be designated more than once

## Two \$500 Integon Foundation Scholarships

1. Awarded to new or returning high school or college students
2. Awarded to students who have financial need
3. Renewable if need recurs in successive years

## One \$500 John C. Welch Scholarship

1. Awarded each year by the chancellor from nominations by the arts deans
2. Criteria are unusual talent, ability, and arts potential
3. Nonrenewable

## One \$200 Roanoke-Chowan Group Scholarship

1. Awarded to one high school visual arts student per year

2. Preference to students who are legal residents of North Carolina
3. Awarded to students who have financial need
4. Nonrenewable

## Four \$1,000 Vittorio Giannini Memorial Awards in Music

1. Awarded to new or returning high school or college students
2. Renewable
3. Number of New and Renewal Recipients Per Year

2	Composition
1	Violin
1	Voice

4. Additional scholarships may be awarded if sufficient additional funds are received, renewable if the additional funds continue to be received

## Two Sarah Graham Kenan Memorial Organ Scholarships

1. \$1,500 and \$500
2. Awarded by the Music School faculty
3. Awarded to new or returning high school or college students
4. Nonrenewable, but the same student could be designated more than once.

# Scholarships

## Two Women's Association Minnesota Orchestra (WAMSO) Scholarships

1. One four-year full-tuition scholarship in the college division
2. One full-tuition scholarship to a top ranking student in the high school division, varying from one to three years depending upon student's entering class level.
3. Awarded to finalists in the Annual WAMSO Young Artist Competition for Piano and Orchestral Instruments

## Two \$500 North Carolina Symphony Scholarships

1. Awarded each year by the North Carolina Symphony through their Young Artists competition
2. Instrumental areas for eligibility are set by the North Carolina Symphony each year
3. Applicants must be legal residents of North Carolina who are in grades 9 through 12 during the year the competition is held
4. Current North Carolina School of the Arts students are ineligible
5. Nonrenewable

## Music Assistance Fund — New York Philharmonic Scholarship

1. Awarded to members of racial/ethnic minority groups
2. Awarded to young non-white instrumentalists who are working toward professional orchestral careers
3. Awarded to the School for specified recipients
4. Applications available in Financial Aid Office
5. Applicant must also apply for financial aid from the school

## Daywood Foundation Scholarships

1. Awards based on financial need
2. Restricted to students from West Virginia

## North Carolina Minority Presence Scholarship

1. Awarded to members of racial/ethnic minority groups
2. Restricted to legal residents of North Carolina
3. Students must be enrolled full-time
4. Amounts vary according to financial needs and availability of funds



**Sanford  
Scholarship  
Winners**



# Administration

## **Robert Suderburg, Chancellor (1974)**

Composer, conductor, pianist; B.A., *summa cum laude*, Phi Beta Kappa, University of Minnesota, 1957; M.M., composition and piano, Yale School of Music, 1960; Ph.D., University of Pennsylvania, 1966. Recipient of grants and awards from Houston Symphony, Rockefeller Foundation, BMI (1961), ASCAP, American Music Center, Hindemith Foundation, National Endowment for the Arts and John Simon Guggenheim Memorial Fellowships in 1968 and 1974. Taught and conducted at Bryn Mawr, University of Pennsylvania, Philadelphia Musical Academy and most recently at the University of Washington where he was co-founder of the Contemporary Group which received a Rockefeller grant in 1967 and a Naumberg Foundation award in 1971. His works, published by Theodore Presser, include orchestra music, cantatas for voice and chamber orchestra, chamber music and compositions for piano, band and for choir. Vox, Columbia and CRI have recorded his compositions and performances. His works have been performed in major cities of the United States, Europe, Canada, Australia and India and were featured at the III Festival of Music of Spain and the Americas in Madrid, 1970, and at the International Choral Festival in Vienna, 1971. He is a member of the Music Advisory Panel of the National Endowment for the Arts and the Advisory Board of the Eastern Music Festival. He is an elector of the Hall of Fame for Great Americans.

## **Thomas S. Kenan III, Special Assistant to the Chancellor (1976)**

B.A., University of North Carolina; Advisory Board, National Trust for Historic Preservation; trustee, Henry Morrison Flagler Museum, North Carolina Museum of Art; Director, Sarah Graham Kenan Foundation, National Paraplegia Foundation; Director and Officer, Kenan Oil Company, The Duplin Corporation, Tops Petroleum Company, The Westfield Company, Flagler Systems, Inc.

## **Betty Masten, Administrative Assistant to the Chancellor (1970)**

Graduate of Draughon Business College. Attended Salem College School of Music. Former staff, Winston-Salem Chamber of Commerce and former organist and music assistant, First Baptist Church. Member of American Guild of Organists.

## **Martin Sokoloff, Vice Chancellor for Administration (1973)**

Manhattan School of Music, majored in violin and viola. Tour manager for Columbia Artists Management (1950-51). Sales representative for Community Concert Association. Director of Public Relations, later Administration Director and Director of Performance, Manhattan School of Music (1951). Director of Administration, NCSA (1970), Acting Chancellor January 1974-May 1975.

## **Charles B. Nelson, Vice Chancellor for Finance (1977)**

B.S. Business Administration the University of North Carolina, Chapel Hill, N.C., major in Accounting with minor subjects in Industrial Management; related graduate level studies at the University of Michigan and Georgia Institute of Technology. Experience includes twenty years in administrative accounting and management of which fourteen years were in higher education institutions.

## **Joan Marie Belnap, Internal Auditor**

## **James A. Canter, Special Payroll & Business Management Assistant**

## **Jennie Ellington, Accounting Technician**

# Administration

**Reba Falls**, Switchboard Operator

**Colleen Hinton**, Accounting Technician

**Gwenever J. Kilgore**, Secretary

**Jo Mascorro**, Mailroom Clerk

**Patricia Maurer**, Student Accounts Clerk

**Pat Transou**, Accounting Clerk

**Louis Jones, Jr.**, Director of Personnel (1977)

B.S. Music Ed., Winston-Salem State; M.S. Guidance Counseling, N.C. A&T State; Manpower Coordinator, Employment and Training Program, City of Winston-Salem (1974-1977).

**Avis Ray**, Personnel Assistant

**William J. Parrish**, Director of Purchasing (1971)

BFA, Lighting Design, NCSA; Instructor in Design and Production, 1970-71; Technical Director 1970-71.

**Karen Thompson**, Secretary to Dir. of Purchasing

**Esther Gilliland Mock**, Director of Public Relations (1976)

Partner, Visualizers, unlimited; Director of Public Relations, Salem College and Academy, Audio-visual and Publications Producer, Vicom Inc.; Director of Public Relations, the Governor's School of North Carolina; Information Officer, Experiment in Self-Reliance.

**George Sinclair**, Director, News Bureau (1976)

A.B., University of Illinois; Yale School of Music (1947-51); Press analyst, Tokyo (1945-47); Translator, Les Editions du Seuil,

Paris (1951-54); Journalist, publicist, New York City (1954-73); Publicity, Student Activities Director, Western Piedmont Community College (1973-76).

**Harold L. Brammer**, Director of Advertising and Publications (1977)

B.F.A. Painting and Communications Art, East Carolina University; Chief Graphics Illustrator/Designer, Phoenix Advertising; Art Director, Western Reserve Advertising.

**Bev Foster**, Administrative Assistant in Public Relations (1978)

**Jackie Monsees**, Secretary (1977)

**Nancy D. Dawson-Sauser**, Director of Community Service (1975)

B.A., Philosophy and Sociology, Guilford College; graduate study at Penn State University in child development and special education; state president NOW; state coordinator and lobbyist for ERA United; Advisory Council, N.C. Women's Political Caucus.

**Elizabeth Brotman**, Director of Applause (1978)

B.F.A. School of Design and Production, NCSA (1975) Company Manager of Carolina Theatre Company (1975-76) Oberlin College Staff (1977)

**Doris Southerland**, Duplicating Room Clerk

**Lewis Hawley**, Director of Archives (1965)

B.A. University of Texas at El Paso.

# Administration



**Homer C. Gough, Director of Maintenance**

**DeLois Smart, Secretary**

### Maintenance Employees:

Elijah Anderson  
James Arnold  
Tony Chisholm  
Nathaniel Davis, Jr.  
Santford Harper  
John Howard

Charlie Logan  
Harold W. Pardue  
Jimmie Rutledge  
Lonnie Segers  
Larry Turner

**James L. White, Director of Housekeeping Staff**

Howard Carpenter  
Euric Dark  
Mary Elmore  
Thomas Gwyn  
Robert Hauser  
John Herron  
Cordelia Hines

James Hunt  
Helen Lewis  
McCombs Ligons  
John McIntyre  
Marvin Nailer  
Charles Sunkins

**Douglas T. Long, Director of Campus Police**

Donald N. Bratcher  
Billy Ray Logan  
Lemuel McMorris, Jr.

Donald A. Smith  
Huey L. Strickland

**OSHA Office (Dir. position vacant 5/1/78)**

**Minnie Jordan, Secretary**

Richard Ellis (graduate) supports James Donlon (drama faculty member) for a six-pin toss.

# UNC History

The University of North Carolina was chartered in 1789 and opened its doors to students at its Chapel Hill campus in 1795. Throughout most of its history, it has been governed by a Board of Trustees chosen by the Legislature and presided over by the Governor. During the period 1917-1972, the Board consisted of one hundred elected members and a varying number of ex officio members.

By act of the General Assembly of 1931, without change of name, it was merged with The North Carolina College for Women at Greensboro and The North Carolina State College of Agriculture and Engineering at Raleigh to form a multicampus institution designated The University of North Carolina.

In 1963 the General Assembly changed the name of the campus at Chapel Hill to The University of North Carolina at Chapel Hill and that at Greensboro to The University of North Carolina at Greensboro and, in 1965, the name of the campus at Raleigh was changed to North Carolina State University at Raleigh.

Charlotte College was added as The University of North Carolina at Charlotte in 1965, and, in 1969, Asheville-Biltmore College and Wilmington College became The University of North Carolina at Asheville and The University of North Carolina at Wilmington respectively.

A revision of the North Carolina State Constitution adopted in November 1970 included the following: "The General Assembly shall maintain a public system of higher education, comprising The University of North Carolina and such other institutions of higher education as the General Assembly may deem wise. The General Assembly shall provide for the selection of trustees of *The University of North Carolina . . .*" In slightly different language, this provision had been in the Constitution since 1868.

On October 30, 1971, the General Assembly in special session merged, without changing their names, the remaining ten

state-supported senior institutions into the University as follows: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. This merger, which resulted in a statewide multicampus university of sixteen constituent institutions, became effective on July 1, 1972.

The constitutionally authorized Board of Trustees was designated the Board of Governors, and the number was reduced to thirty-two members elected by the General Assembly, with authority to choose their own chairman and other officers. The Board is "responsible for the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." Each constituent institution, however, has its own board of trustees of thirteen members, eight of whom are appointed by the Board of Governors, four by the Governor, and one of whom the elected president of the student body, serves ex officio. The principal powers of each institutional board are exercised under a delegation from the Board of Governors.

Each institution has its own faculty and student body, and each is headed by a chancellor as its chief administrative officer. Unified general policy and appropriate allocation of function are effected by the Board of Governors and by the President with the assistance of other administration officers of the University. The General Administration office is located in Chapel Hill.

The chancellors of the constituent institutions are responsible to the President as the chief administrative and executive officer of The University of North Carolina.

# **Board of Governors**

## **Board Of Governors**

### **The University Of North Carolina**

William A. Johnson, Chairman

Mrs. Howard Holderness, Vice Chairman

E.B. Turner, Secretary

#### **Class of 1979**

Mrs. Kathleen R. Crosby, Charlotte

Dr. Hugh S. Daniel, Jr., Waynesville

William A. Dees, Jr., Goldsboro

Jacob H. Froelich, Jr., High Point

William A. Johnson, Lillington

Robert L. Jones, Raleigh

E.B. Turner, Lumberton

Mrs. George D. Wilson, Fayetteville

#### **Class of 1981**

Hugh Cannon, Raleigh

Philip G. Carson, Asheville

T. Worth Coltrane, Asheboro

George Watts Hill, Durham

Luther H. Hodges, Jr., Charlotte

Mrs. Hugh Morton, Linville

J.J. Sansom, Jr., Raleigh

David J. Whichard, II, Greenville

#### **Class of 1983**

Irwin Belk, Charlotte

Wayne Corpener, Winston-Salem

Daniel C. Gunter, Gastonia

Mrs. Howard Holderness, Greensboro

John R. Jordan, Jr., Raleigh

J. Aaron Prevost, Hazelwood

Louis T. Randolph, Washington

Harley Shuford, Jr., Hickory

#### **Class of 1985**

Furman P. Bodenheimer, Cary

Laurence A. Cobb, Charlotte

Charles Z. Flack, Jr., Forest City

James E. Holmes, Winston-Salem

Mrs. John L. McCain, Wilson

Reginald F. McCoy, Laurinburg

William D. Mills, Maysville

Maceo A. Sloan, Durham

# **UNC General Administration**

- William Clyde Friday, B.S., LL.B., LL.D., D.C.L., President  
Raymond Howard Dawson, B.A., M.A., Ph.D., Vice President — Academic Affairs  
Edgar Walton Jones, B.S., M.S., Ph.D., Vice President — Research and Public Service Programs  
L. Felix Joyner, A.B., Vice President — Finance  
John L. Sanders, A.B., J.D., Vice President — Planning  
Cleon Franklyn Thompson, B.S., M.S., Ph.D., Vice President — Student Service and Special Programs  
George Eldridge Bair, B.A., M.A., Ph.D., Director of Educational Television  
Hugh S. Buchanan, Jr., B.A., Associate Vice President — Finance  
Charles Ray Coble, Jr., B.S., M.A., Ph.D., Associate Vice President — Planning  
Kennis R. Grogan, B.S., M.B.A., Associate Vice President — Finance  
James L. Jenkins, Jr., A.B., Assistant to the President  
John P. Kennedy, Jr., S.B., B.A., M.A., J.D., Secretary of the University  
Arnold Kimsey King, A.B., A.M., Ph.D., Assistant to the President  
Roscoe D. McMillan, Jr., B.S., Assistant to the President for Governmental Affairs  
Richard H. Robinson, Jr., A.B., LL.B., Assistant to the President  
Robert W. Williams, A.B., M.A., Ph.D., Associate Vice President — Academic Affairs

# Board of Trustees

## The North Carolina School of the Arts

### Board of Trustees

#### Officers

**Chairman** ..... **James H. Semans**

**Vice Chairman** ..... **Mimi Cecil**

**Secretary** ..... **Thomas Kenan, III**

#### Trustees

Mrs. Harry Bagnal  
Winston-Salem, N.C.

Mrs. William A.V. Cecil  
Asheville, N.C.

J. Harris Covington  
High Point, N.C.

Linwood L. Davis  
Winston-Salem, N.C.

A.J. Fletcher  
Raleigh, N.C.

Thomas S. Kenan, III  
Chapel Hill, N.C.

Mrs. Hamilton McKay, Jr.  
Charlotte, N.C.

Mrs. Grace Rohrer  
Chapel Hill, N.C.

James H. Semans

Durham, N.C.

John Gosling (ex officio)

Raleigh, N.C.

Kendall Jones (ex officio)

SCA President, NCSA

#### Advisory Board

Merce Cunningham	(dance)
Nathalie Gleboff	(dance)
Robert Joffrey	(dance)
Robert Timberlake	(visual arts)
Paul Green	(drama)
Helen Hayes	(drama)
Jean Dalrymple	(drama)
William Schuman	(music)
James Christian Pfohl	(music)
Rudolph Serkin	(music)
Robert Shaw	(music)
Osborne B. Hardison, Jr.	(academic)
Germaine Bree	(academic)

# The Foundation

The North Carolina School of the Arts Foundation, Inc., was established in 1964 along with the School to serve as the private fund-raising agent for the School. Having a legally separate charter and its own board of directors, the Foundation seeks and manages private or voluntary gifts from donor foundations, corporations, and individuals for the sole benefit of the School. The chief concerns of the Foundation are student aid and the support of specific programs within the School. All gifts to the Foundation are tax deductible since it has a non-profit, tax-exempt status under IRS regulations, section 501 (c) 3. The Director of Development for the School is the administrative officer for the Foundation.

**Samuel M. Stone**, *Director of Development, Administrative Director, NCSA Foundation (1969)*

B.A. and B.D., Duke University. Danforth Foundation Fellowship. Asst. Chaplain, Colgate University. D.Min., Union Theological Seminary (Richmond).

**Cecelia T. Cauble**, *Secretary (1978)*

formerly Foundations Office, N.C. State University.

**Catherine Montague**, *Research Assistant (1976)*

B.A., Duke University.

**Bonnie Barger**, *Research Assistant (1978)*

NCSA high school alumna; BFA in design and production, University of North Carolina at Chapel Hill; free-lance artists' agent; founder/manager of Bodycraft Galleries, Winston-Salem.

## North Carolina School of the Arts Foundation, Inc. Foundation Board Officers

<b>President</b> .....	<b>Lyons Gray</b>
<b>Vice President</b> .....	<b>Noel L. "Skip" Dunn</b>
<b>Vice President</b> .....	<b>T. Hilliard Staton</b>
<b>Secretary</b> .....	<b>Mary Williams</b>
<b>Treasurer</b> .....	<b>Bruce Levin</b>
<b>Assistant Secretary-Treasurer</b>	<b>Martin Sokoloff</b>
<b>Administrative Director</b> .....	<b>Samuel M. Stone</b>

Mark Bernstein	Michael R. McEvoy
Charlotte, N.C.	Winston-Salem, N.C.
Noel L. "Skip" Dunn	Robert L. Remke
Winston-Salem	Winston-Salem, N.C.
Philip R. Gelzer	T. Hilliard Staton
Winston-Salem, N.C.	Winston-Salem, N.C.
Lyons Gray	Robert Strickland
Winston-Salem, N.C.	Winston-Salem, N.C.
James M. Gregg, Jr.	Mrs. T.J. Van Metre
Winston-Salem, N.C.	Winston-Salem, N.C.
Eldridge C. Hanes	Mrs. S. Clay Williams
Winston-Salem, N.C.	Winston-Salem, N.C.
Mrs. James K. Kyser	Martin Sokoloff
Chapel Hill, N.C.	Winston-Salem, N.C.
Bruce Levin	Robert Suderburg
Winston-Salem, N.C.	Winston-Salem, N.C.
Murray J. Marvin	
Durham, N.C.	

# Committees

- Advisory Panel for Campus Space
- Admissions Committee
- Administrative Committee
- All-School Curriculum Committee
- Archival Policy Committee
- Calendar Committee
- Campus Safety Committee
- Community Services Committee —  
“The Associates”
- Curriculum Standards Committee
- Deans’ Committee
- Employee Suggestion Committee
- Energy Conservation Committee
- Faculty Council
- Faculty Evaluations Committee
- Faculty Development Committee
- Faculty Grievance Committee
- Financial Aid Committee
- Grievance Committee
- Grounds and Beautification Committee
- HEW Committee
- Housing Review Board
- Intensive Arts Committee
- Internal Curriculum Committee
- Judicial Board
- Kaleidoscope Committee
- Library Committee
- Module Committee
- Parking Fees and Regulations Committee
- Photography Committee
- Publications Committee
- Residence and Tuition Status Appeals Committee
- Scholarship Advisory Committee
- SPA Grievance and Appeals Committee
- Title IX Compliance Committee
- Tuition and Fees Appeals Committee

# Appendix

## **Institutional Policy Regarding The Family Educational Rights And Privacy Act**

The Family Educational Rights and Privacy Act of 1974 is a Federal Law which states (a) that a written institutional policy must be established and (b) that a statement of adopted procedures covering the privacy rights of students be made available. The law provides that the institution will maintain the confidentiality of student education records.

The North Carolina School of the Arts accords all of the rights under the law to the parents of high school students who are younger than 18 years of age. At the college level, the rights accorded to and the consent required of the parents shall only be accorded to and required of the student. For the sake of brevity, further references will be made to the rights of the student, with the understanding that the word "parent" would apply when referring to those High School students who are younger than 18 years of age. No one outside the institution shall have access to nor will the institution disclose any information from a student's educational records without the written consent of the student except to personnel within the institution, to officials of other institutions in which the student seeks to enroll, to persons or organizations providing students financial aid, to accrediting agencies carrying out their accreditation function, to persons in compliance with a judicial order, to persons in an emergency in order to protect the health or safety of students or other persons, and to the parents of those college students who are financially dependent as defined by Sect. 152 of the IRS Code of 1954. All of these exceptions are permitted under the Act.

It should be noted by college students that it is our policy to consider all students as financially dependent unless we are specifically informed by the student or by the Financial Aid Administrator that he is independent of his parents for purposes

related to this Act. The Office of the Registrar mails a copy of student grades following each term to the parents of all students, both high school and college, except in those cases where notification of financial independence has been submitted. College students who wish to claim financial independence should, therefore, check with the Registrar at the beginning of each school year to be sure that this status is a matter of record. Grades for independent students will be mailed to parents, at the written request of the student.

Within the NCSA community, only those members, individually or collectively, acting in the students' educational interest are allowed access to student education records. These members include the Chancellor, Vice Chancellors and personnel in the Offices of the Registrar, Admissions, Student Services, Financial Aid, Business Office and that of the Deans of each School, including that of the Academic Dean, and faculty members within the limitations of their teaching and/or counseling function.

At its discretion, the institution may provide Directory Information in accordance with the provisions of the Act to include: student name, address, telephone number, date and place of birth, major field of study, dates of attendance, degrees and awards received, the most previous educational agency or institution attended by the student, participation in officially recognized activities and sports, and weight and height of members of athletic teams. Students may withhold Directory information by notifying the Registrar in writing within two weeks after the Registration Day for Fall Term. Such request for non-disclosure will be honored by the institution for only one academic year; therefore, authorization to withhold Directory Information must be filed annually in the Registrar's Office.

The law provides students with the right to inspect and review information contained in their education records, to challenge

# Appendix

the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their files if they feel the decision of the hearing panels to be unacceptable. The Registrar will have the responsibility to coordinate the inspection and review procedures for student education records, which include admissions, personal, academic, and financial files, as well as those maintained by the Arts Deans.

Students wishing to review their education records must make written requests to the Registrar. Only records covered by the Act will be made available within forty-five days of the request. Students may have copies made of their records with certain exceptions (e.g., a copy of the transcript for which clearance is not given by the Business Office or Office of Financial Aid, or a transcript of an original or source document which exists elsewhere). These copies would be made at the student's expense at the rate of 15 cents per page. Education records do not include records of instructional, administrative, and educational personnel which are the sole possession of the maker and are not accessible or revealed to any individual except a temporary substitute, records of the law enforcement unit, student health records, employment records or alumni records. Health records, however, may be reviewed by a physician of the student's choice.

Students may not inspect and review the following as outlined by the Act: financial information submitted by their parents; confidential letters and recommendations associated with admissions, employment or job placement, or honors to which they have waived their rights of inspection and review; or education records containing information about more than one student, in which case the institution will permit access only to that part of the record which pertains to the inquiring student. The institu-

tion is not required to permit students to inspect and review confidential letters and recommendations placed in their files prior to January 1, 1975, provided those letters were collected under established policies of confidentiality and were used only for the purpose for which they were collected.

Students who believe that their education records contain information that is inaccurate or misleading, or is otherwise in violation of their privacy or other rights may discuss their problems informally with the Registrar. If the decisions are in agreement with the student's request, the appropriate records will be amended. If not, the student will be notified within a reasonable period of time that the records will not be amended; and he will be informed by the Registrar of his right to a formal hearing. Student requests for a formal hearing must be made to the Registrar who, within a reasonable period of time after receiving such requests, will inform the student of the date, place, and the time of the hearing. The student may present evidence relevant to the issues raised and may be assisted or represented at the hearings by one or more persons of their choice, including attorneys, at the student's expense. The hearing panel which will adjudicate such challenges will be comprised of the Deans, the Registrar, the Student Government President and a faculty member. All aforementioned representatives will be voting members of the panel.

Decisions of the hearing panel will be final, will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions, and will be delivered to all parties concerned. The education records will be corrected or amended in accordance with the decisions of the hearing panel, if the decisions are in favor of the student. If the decision is unsatisfactory to the student, the student may place with the education records statements commenting on the information in

# Appendix

the records, or statements setting forth any reason for disagreeing with the decision of the hearing panel. Such statements will be placed in the educational records, maintained as part of the student's records, and released whenever those particular records in question are disclosed.

A student who believes that the adjudication of his challenge was unfair, or not in keeping with the provisions of the Act may request in writing, assistance from the Chancellor. Further, students who believe that their rights have been abridged, may file complaints with the Family Educational Rights and Privacy Act Office (FERPA), Department of Health, Education, and Welfare, Washington, D.C. 20201, concerning the alleged failures of the North Carolina School of the Arts to comply with the Act.

Revisions and clarifications of this policy will be published as experience with the law and institutional policy warrants.



# Credits



Michael Avedon: cover, inside cover, 7, 14, 22, 27, 52, 55, 70 (left), 110, 114, 119, 122, 131, 133, 136, 175, 188-189

William Beck: 47, 92

Allie Brown: 84

Charles Buchanan: 2-3, 8, 13, 16, 19, 21, 23, 24, 26, 31, 32, 40, 43, 49, 51, 56, 61, 62-63, 67, 68, 70 (right), 80, 81, 91, 93, 95, 105, 106, 107, 109, 154, 163, 176, 179, 192

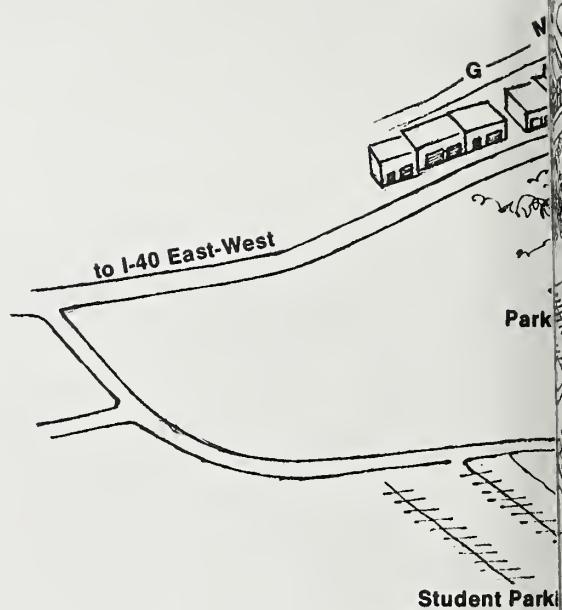
Taylor Forster: 34

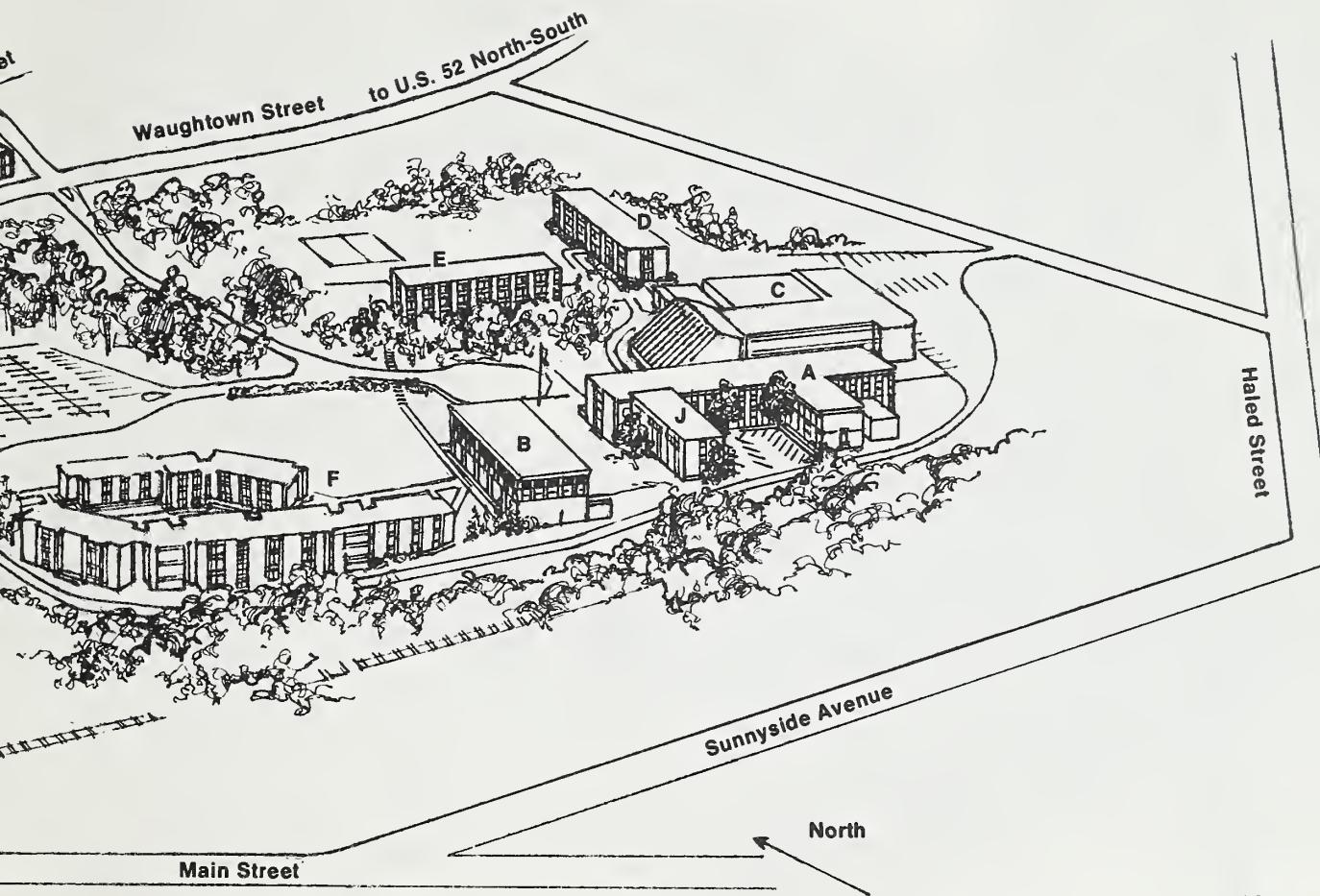
Esther Mock: 11, 82, 139, 140, 145, 146, 152

Bruce Roberts: 150-151, 155

# The Campus

- A Administration and Classroom Building
- B Student Commons
- C Agnes de Mille Theatre and Drama Classrooms
- D Moore Dormitory
- E Sanford Dormitory
- F College Dormitories
- G Design and Production Shops
- H Workplace
- I Theatre Workshop (Main Street, not shown)
- J Crawford Hall







# City Map



North Carolina  
School of the Arts  
P.O. Box 12189  
200 Waughtown St.  
Winston-Salem, N.C. 27107

THE 1978-1979 CATALOG

NORTH CAROLINA SCHOOL OF THE ARTS

**Dance**

**Drama**

**Design**

**Music**

THE 1978-1979 CATALOG

NORTH CAROLINA SCHOOL OF THE ARTS